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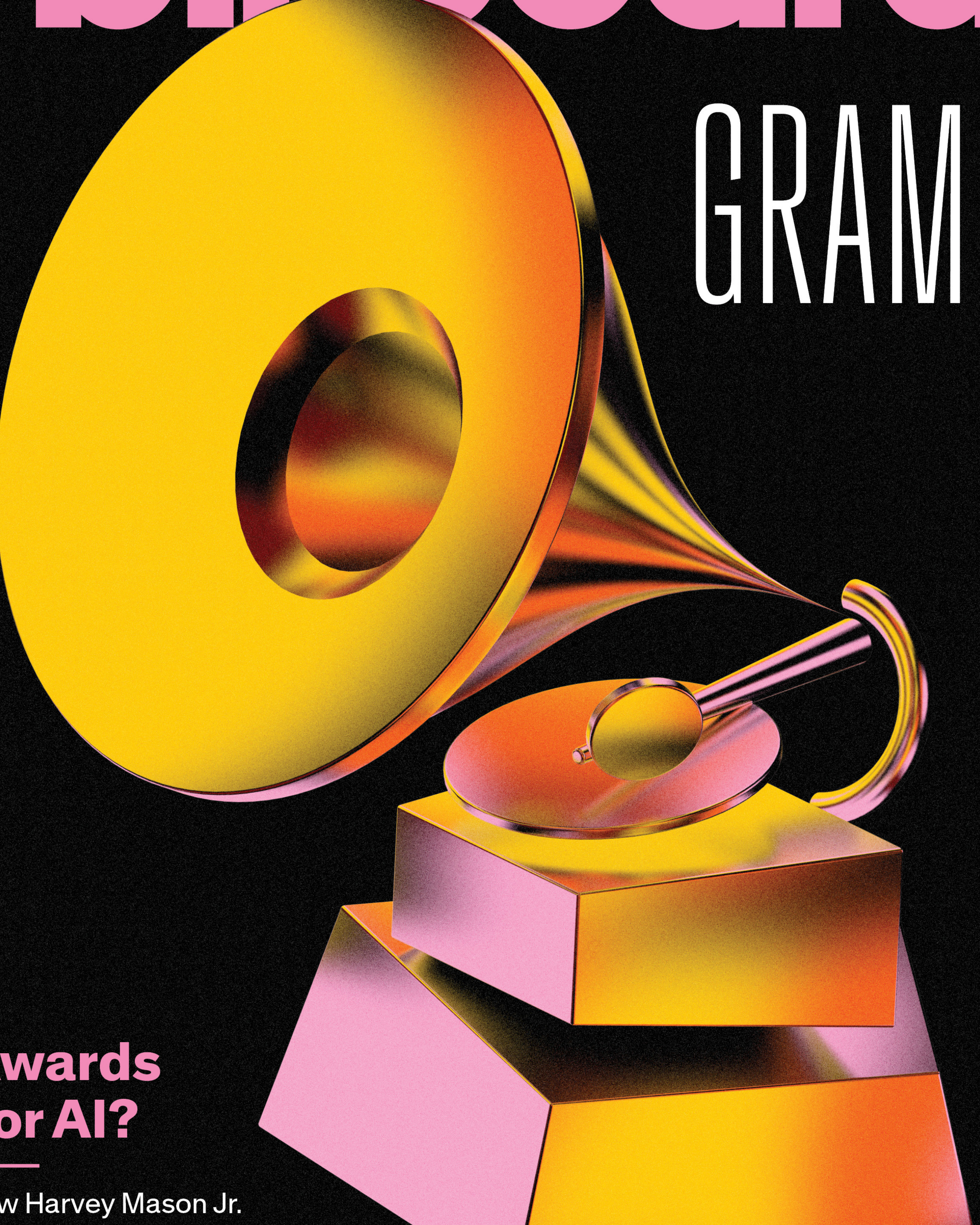
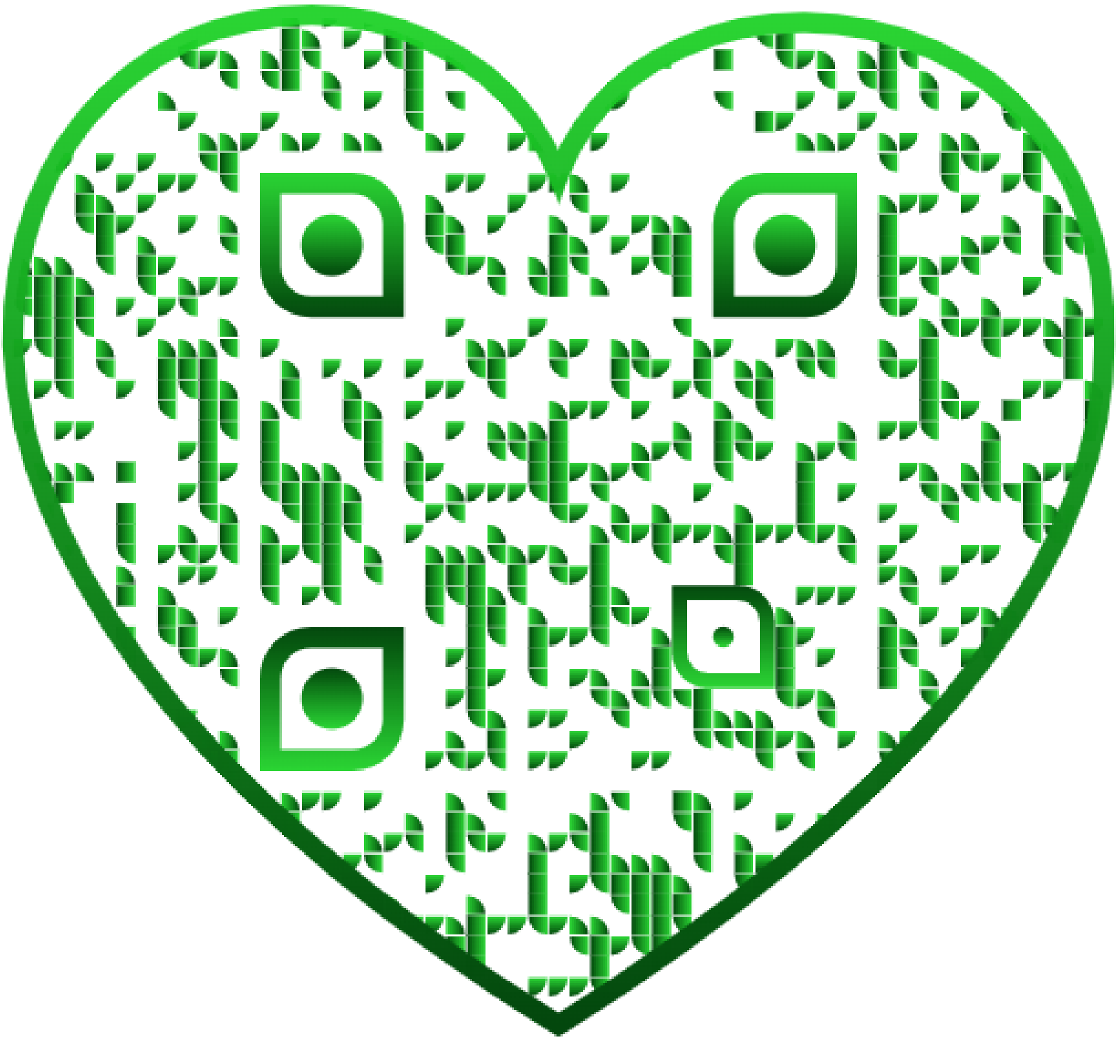
GRAMMY Voter Guide



Awards For AI?

How Harvey Mason Jr. is navigating what he calls ‘the toughest part of my job’



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ALEX WARREN · BURNA BOY
CARDI B · F1® THE ALBUM
FKA TWIGS · FRED AGAIN..
JUST IN TIME · KEHLANI
PINKPANTHERESS
ROSÉ & BRUNO MARS
SKRILLEX · THE MARÍAS
TURNSTILE

ATLANTIC

ATLANTIC RECORDS

10K [PROJECTS]

300

FRED AGAIN..
BEST DANCE/ELECTRONIC RECORDING
"VICTORY LAP"
FRED AGAIN.., SKEPTA & PLAQUEBOYMAX

BEST DANCE/ELECTRONIC ALBUM
TEN DAYS

KEHLANI
BEST R&B PERFORMANCE
"FOLDED"
BEST R&B SONG
"FOLDED"

F1®
THE ALBUM
MUSIC FROM F1 THE MOVIE

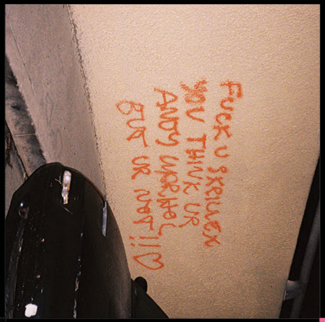
F1® THE ALBUM
BEST COMPILATION SOUNDTRACK FOR VISUAL MEDIA

BEST DANCE POP RECORDING
"JUST KEEP WATCHING"
TATE MCRAE

BEST COUNTRY SOLO PERFORMANCE
"BAD AS I USED TO BE"
CHRIS STAPLETON

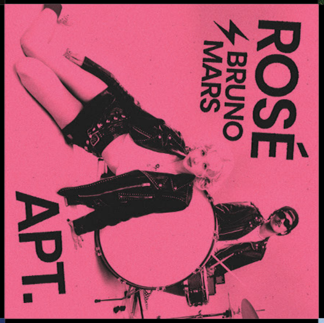
BURNA BOY
BEST AFRICAN MUSIC PERFORMANCE
"LOVE"
BEST GLOBAL MUSIC ALBUM
NO SIGN OF WEAKNESS

No Sign of Weakness


FUCK U SKRILLEX
YOU THINK UR
ANDY WARHOL
BUT UR NOT!! ♡

SKRILLEX
BEST DANCE/ELECTRONIC RECORDING
"VOLTAGE"
BEST DANCE/ELECTRONIC ALBUM
*F*CK U SKRILLEX YOU THINK UR ANDY WARHOL BUT UR NOT!! <3*

ROSÉ & BRUNO MARS
RECORD OF THE YEAR "APT."
SONG OF THE YEAR "APT."
BEST POP DUO/GROUP PERFORMANCE "APT."


ROSÉ
BRUNO MARS
APT.

ALEX WARREN
BEST NEW ARTIST

JUST IN TIME
BEST MUSICAL THEATER ALBUM

JONATHAN GROFF
BOBBY DARIN
JUST in TIME

FKA TWIGS
BEST DANCE/ELECTRONIC ALBUM
EUSEXUA

CARDI B
BEST RAP PERFORMANCE
"OUTSIDE"

OUTSIDE
CARDI B

THE MARÍAS
BEST NEW ARTIST

PINKPANTHERESS
BEST DANCE POP RECORDING "ILLEGAL"
BEST DANCE/ELECTRONIC ALBUM *FANCY THAT*

TURNSTILE
BEST ROCK PERFORMANCE
"NEVER ENOUGH"
BEST METAL PERFORMANCE
"BIRDS"
BEST ROCK SONG
"NEVER ENOUGH"
BEST ROCK ALBUM *NEVER ENOUGH*
BEST ALTERNATIVE MUSIC PERFORMANCE "SEEIN' STARS"

ALEX WARREN
BEST NEW ARTIST

KEHLANI
BEST R&B PERFORMANCE “FOLDED”
BEST R&B SONG “FOLDED”

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“VICTORY LAP”
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TEN DAYS

FKA TWIGS
BEST DANCE/ELECTRONIC ALBUM
EUSEXUA

TURNSTILE
BEST ROCK PERFORMANCE “NEVER ENOUGH”
BEST METAL PERFORMANCE “BIRDS”
BEST ROCK SONG “NEVER ENOUGH”
BEST ROCK ALBUM *NEVER ENOUGH*
BEST ALTERNATIVE MUSIC PERFORMANCE “SEEIN’ STARS”

JUST IN TIME
BEST MUSICAL THEATER ALBUM

THE MARÍAS

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BEST DANCE/ELECTRONIC ALBUM *FANCY THAT*

ROSÉ & BRUNO MARS

RECORD OF THE YEAR “APT.”
SONG OF THE YEAR “APT.”
BEST POP DUO/GROUP PERFORMANCE “APT.”

CARDI B

BEST RAP PERFORMANCE
“OUTSIDE”

SKRILLEX

BEST DANCE/ELECTRONIC RECORDING “VOLTAGE”

BEST DANCE/ELECTRONIC ALBUM
*F*CK U SKRILLEX YOU THINK UR ANDY WARHOL BUT UR NOT!! <3*

FORREST FRANK

BEST CONTEMPORARY CHRISTIAN MUSIC PERFORMANCE/SONG
“YOUR WAY’S BETTER”

BEST CONTEMPORARY CHRISTIAN MUSIC ALBUM
CHILD OF GOD II

FOR YOUR GRAMMY® CONSIDERATION

REPUBLIC RECORDS
DEF JAM RECORDINGS
MUSIC CORPORATION OF AMERICA
UNIVERSAL RECORDS
CASABLANCA RECORDS
COLLECTIVE
ISLAND RECORDS
MERCURY RECORDS

FOR YOUR GRAMMY® CONSIDERATION

AYRA STARR

BRITTANY HOWARD

CARÍN LEÓN

CHRIS STAPLETON

COCO JONES

CYNTHIA ERIVO

DRAKE

ERIC CHURCH

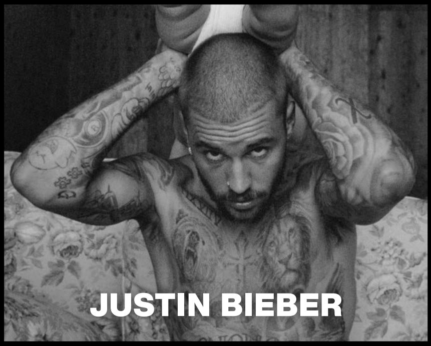
FLO

FRIDAYY

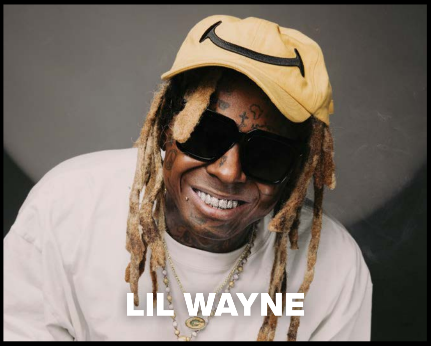
GEORGE STRAIT

JELLY ROLL

JESSIE JO DILLON


JUSTIN BIEBER

KPOP DEMON HUNTERS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LOLA YOUNG

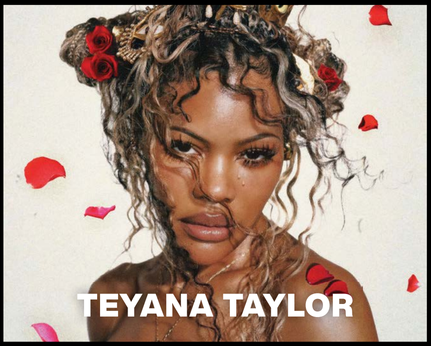
MIRANDA LAMBERT

OLIVIA DEAN

REBA MCENTIRE

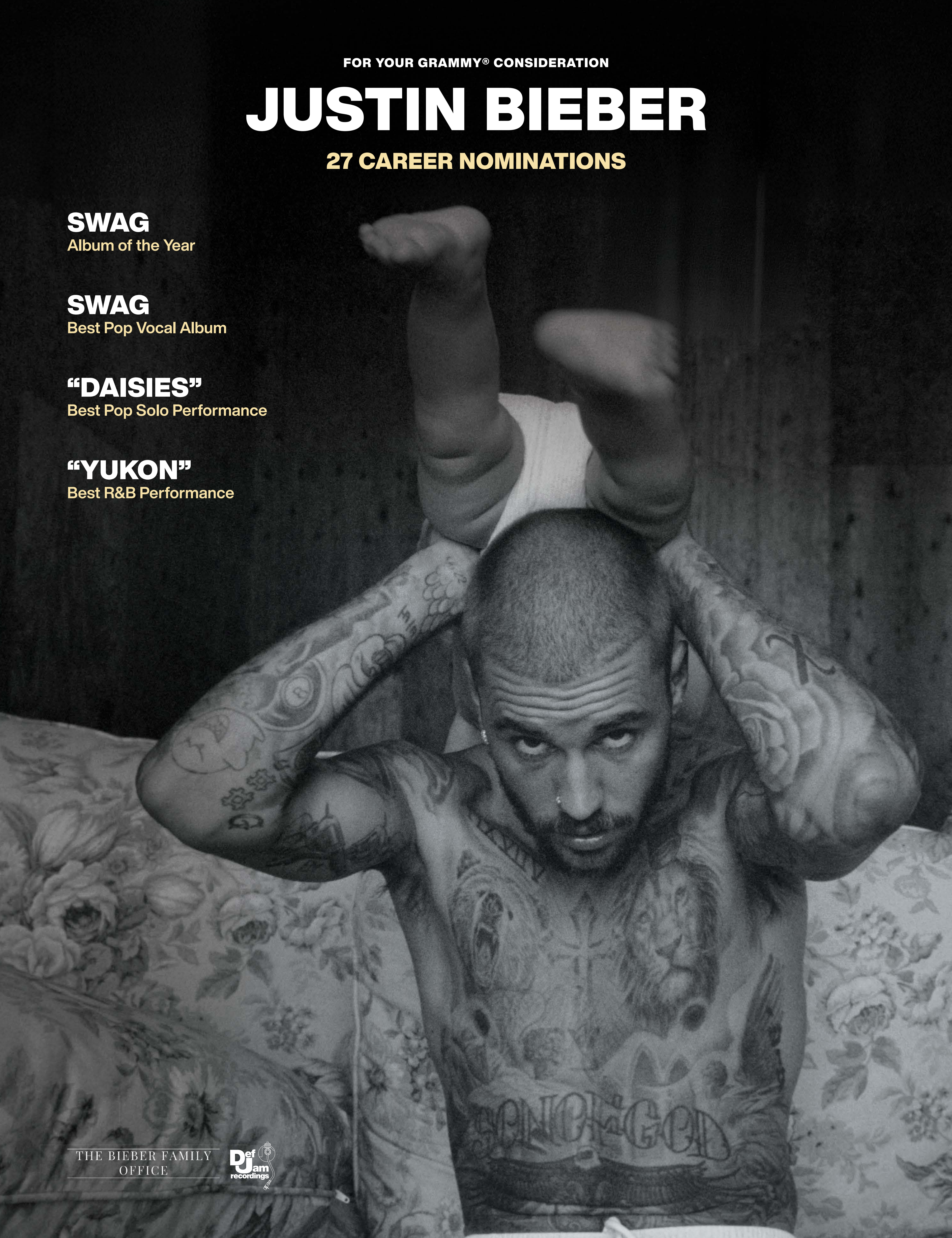
SABRINA CARPENTER

SETH MacFARLANE


TEYANA TAYLOR

WICKED

republic records BBR MUSIC GROUP Def Jam recordings BMG ISLAND BIG LOUD Verve MCA visva Uptown RECORDS Virgin N SONY PICTURES ANIMATION UNIVERSAL REPUBLIC



FOR YOUR GRAMMY® CONSIDERATION

JUSTIN BIEBER

27 CAREER NOMINATIONS

SWAG
Album of the Year

SWAG
Best Pop Vocal Album

“DAISIES”
Best Pop Solo Performance

“YUKON”
Best R&B Performance

THE BIEBER FAMILY
OFFICE

Def Jam
recordings

FOR YOUR GRAMMY® CONSIDERATION

SABRINA CARPENTER

MAN'S BEST FRIEND
Album of the Year

MAN'S BEST FRIEND
Best Pop Vocal Album

"MANCHILD"
Record of the Year

"MANCHILD"
Song of the Year

"MANCHILD"
Best Pop Solo Performance

"MANCHILD"
Best Music Video

ISLAND

FOR YOUR GRAMMY® CONSIDERATION

LOLA YOUNG

BEST NEW ARTIST

“MESSY”
Best Pop Solo Performance

FOR YOUR GRAMMY® CONSIDERATION

OLIVIA DEAN

BEST NEW
ARTIST

ISLAND

FOR YOUR GRAMMY® CONSIDERATION

KPOP DEMON HUNTERS

KPOP DEMON HUNTERS
Best Compilation Soundtrack For Visual Media

“GOLDEN”
Song of the Year

“GOLDEN”
Best Pop Duo/Group Performance

“GOLDEN”
Best Song Written for Visual Media

“GOLDEN
DAVID GUETTA REM/X”
Best Remixed Recording

FOR YOUR GRAMMY® CONSIDERATION

WICKED

WICKED: THE SOUNDTRACK
Best Compilation Soundtrack
For Visual Media

WICKED (ORIGINAL MOTION PICTURE SCORE)
Best Score Soundtrack
For Visual Media

“DEFYING GRAVITY”
Best Pop Duo/Group Performance

“TRAIN TO EMERALD CITY”
Best Instrumental Composition

UNIVERSAL
A COMCAST COMPANY
Verve
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FRIDAYY

“PROUD OF ME”

FEAT. MEEK MILL

Best Melodic Rap Performance

Def Jam recordings

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COCO JONES

WHY NOT MORE?

Best R&B Album

Def Jam recordings

FOR YOUR GRAMMY® CONSIDERATION

TEYANA TAYLOR

ESCAPE ROOM

Best R&B Album

Def Jam recordings

FOR YOUR GRAMMY® CONSIDERATION

MIRANDA LAMBERT

POSTCARDS FROM TEXAS

Best Contemporary Country Album

"A SONG TO SING"

WITH CHRIS STAPLETON

Best Country Song

"TRAILBLAZER"

WITH REBA MCENTIRE AND LAINEY WILSON

Best Country Duo/Group Performance

"A SONG TO SING"

WITH CHRIS STAPLETON

Best Country Duo/Group Performance

BIG LOUD

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FOR YOUR GRAMMY® CONSIDERATION

AYRA STARR

“GIMME DAT” FEAT. WIZKID
Best African Music Performance

CYNTHIA ERIVO

“BE OKAY”
Best Arrangement, Instrumental or A Cappella

FLO

ACCESS ALL AREAS
Best Progressive R&B Album

LIL WAYNE

“STICKY”
Best Rap Song

SETH MacFARLANE

“HOW DID SHE LOOK?”
Best Arrangement, Instruments and Vocals

republic records

FOR YOUR GRAMMY® CONSIDERATION

CHRIS STAPLETON

“A SONG TO SING”
WITH MIRANDA LAMBERT
Best Country Duo/Group Performance

“A SONG TO SING”
WITH MIRANDA LAMBERT
Best Country Song

“HONKY TONK HALL OF FAME”
WITH GEORGE STRAIT
Best Country Duo/Group Performance

“BAD AS I USED TO BE”
[FROM “F1® THE MOVIE”]
Best Country Solo Performance

ERIC CHURCH

EVANGELINE VS. THE MACHINE
Best Contemporary Country Album

GEORGE STRAIT

“HONKY TONK HALL OF FAME”
WITH CHRIS STAPLETON
Best Country Duo/Group Performance

JESSIE JO DILLON

SONGWRITER OF THE YEAR
(Non-Classical)

REBA MCENTIRE

“TRAILBLAZER”
WITH MIRANDA LAMBERT, LAINEY WILSON
Best Country Duo/Group Performance

MCA
MUSIC CORPORATION OF AMERICA

FOR YOUR GRAMMY® CONSIDERATION

JELLY ROLL

BEAUTIFULLY BROKEN
Best Contemporary Country Album

“AMEN”
SHABOOZY & JELLY ROLL
Best Country Duo/Group
Performance

“HARD FOUGHT HALLELUJAH”
Best Contemporary Christian
Music Performance/Song

BBR MUSIC GROUP BMG republic records

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VOLUME 137 / NO. 18

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THE OVERHAUL

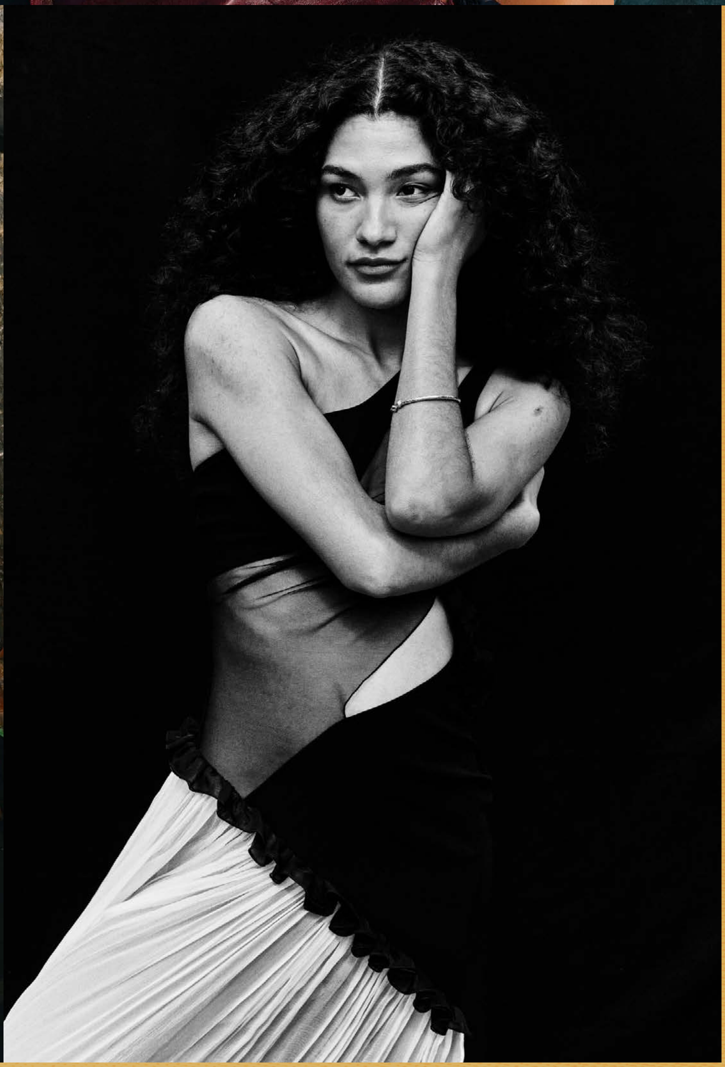
Nearly six years ago, Recording Academy and MusiCares president/CEO **Harvey Mason Jr.** took over an institution in turmoil — and after steering it through a tumultuous half-decade, he's navigating fresh challenges.

62

SOUND ADVOCATES

The incoming co-chairs of the Recording Academy's National Advocacy Committee, **Dani Deahl** and **Taylor Hanson**, have long defended the rights of creators — and are preparing for the fights ahead.

KATSEYE: JULIAN SONG. THOMAS: RAYMOND ALVA. DEAN: JACK DAVISON. WARREN: JACK DYTRYCH.



ON THE COVER
Cover illustration by Karan Singh.

THIS PAGE
Clockwise from top left:
KATSEYE, Leon Thomas,
Olivia Dean and Alex Warren.

TO OUR READERS
Billboard will publish its next issue on Dec. 13.
For 24/7 music coverage, go to billboard.com.

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Key dates to know ahead of the 68th annual Grammy Awards.

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Established artists and rising stars lead this year's list of nominees as musical talents from all genres look to triumph on Feb. 1, 2026.

135
A full list of the candidates, in all 95 categories across 11 fields, who are vying for Grammy gold.

FOR THE RECORD

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When it comes to Christmas music, **Bing Crosby** has been a seasonal staple since the 1940s — and *Billboard* has tracked "White Christmas" from the first flake that fell on our pages to the annual December deluge.

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Clockwise from top left: sombr, The Marías, Addison Rae and Lola Young.

SOMBR: BRYCE GLENN. THE MARÍAS: CLOUDY THOUGHTS. RAE: ETHAN JAMES GREEN. YOUNG: CONOR CUNNINGHAM.

FOR YOUR GRAMMY® CONSIDERATION

ATLANTIC

ATLANTIC RECORDS

10K [PROJECTS]

300

GRAMMY AWARDS® NOMINEE

CARDI B

“OUTSIDE”

BEST RAP PERFORMANCE

“Cardi B makes a fiery solo return with ‘Outside’”
ESSENCE

“Cardi makes up for lost time with a massive comeback triumph”
RollingStone

ATLANTIC

GRAMMY AWARDS® NOMINEE

ALEX WARREN

BEST NEW ARTIST

2025 MTV VMAs
BEST NEW ARTIST WINNER

2025 VARIETY HITMAKERS
BREAKTHROUGH OF THE YEAR

"The year's biggest
pop chart breakout..."
VARIETY

"...he took his loss and
pain and put them into
words, crafting songs that
people can resonate with"
The Hollywood Reporter

GRAMMY AWARDS® NOMINEE

BURNA BOY

NO SIGN OF WEAKNESS

BEST GLOBAL MUSIC ALBUM

"LOVE"

BEST AFRICAN
MUSIC PERFORMANCE

2X 2025 MTV VMAs NOMINEE

2025 BET AWARDS NOMINEE

2025 NAACP IMAGE AWARDS NOMINEE

2025 iHEARTRADIO MUSIC AWARDS NOMINEE

"Burna Boy's quest for world domination continues on *No Sign of Weakness*"

Pitchfork

"His latest offering is truly a celebration…"

CLASH

ATLANTIC

SPACESHIP COLLECTIVE

bad habit

GRAMMY AWARDS® NOMINEE

ROSÉ ⚡ BRUNO MARS

“APT.”

RECORD OF THE YEAR
SONG OF THE YEAR
BEST POP DUO/GROUP PERFORMANCE

2025 MTV VMAs Winner ⚡ Song of the Year

“One of the biggest hits of 2025”
VULTURE

“Inescapable”
billboard

“Infectious”
THE WALL STREET JOURNAL.

“One of the best pop songs in recent memory”
STEREOGUM

BEST SONGS OF THE YEAR

Rolling Stone billboard USA TODAY CONSEQUENCE STEREOGUM
NME DAZED Paste teen VOGUE UPROXX

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GRAMMY AWARDS® NOMINEE

SKRILLEX

*F*CK U SKRILLEX YOU THINK UR ANDY WARHOL BUT UR NOT!! <3*

BEST DANCE/ELECTRONIC ALBUM

"VOLTAGE"

BEST DANCE/ELECTRONIC RECORDING

FUCK U SKRILLEX
YOU THINK UR
ANDY WARHOL
BUT UR NOT!! ♡

"Skrillex's sound remains sharply textured… It's his cultivated style, a sonic trademark, an aural Skrillex logo"

RollingStone

"…the main emotion that *F*CK U SKRILLEX YOU THINK UR ANDY WARHOL BUT UR NOT!! <3* provokes is someone screaming 'LET'S FUCKING GOOOO'"

Pitchfork

BEST ALBUMS OF 2025

RollingStone billboard
VULTURE Pitchfork

ATLANTIC

GRAMMY AWARDS® NOMINEE

the marías

BEST NEW ARTIST

2x 2025 MTV VMAs NOMINEE

2025 VARIETY HITMAKERS HONOREE

2x 2025 BILLBOARD LATIN MUSIC AWARDS NOMINEE

> "...true sonic beauty"
> THE LINE OF **BEST FIT**

> "The music they create draws little comparison…it's wholly original"
> **AP** ALTERNATIVE PRESS

Atlantic NICE LIFE

GRAMMY AWARDS® NOMINEE

F1®

THE ALBUM

MUSIC FROM F1® THE MOVIE

BEST COMPILATION SOUNDTRACK FOR VISUAL MEDIA

"BAD AS I USED TO BE"
CHRIS STAPLETON
BEST COUNTRY SOLO PERFORMANCE

"JUST KEEP WATCHING"
TATE MCRAE
BEST DANCE POP RECORDING

2025 HOLLYWOOD MUSIC IN MEDIA AWARDS WINNER FOR BEST SOUNDTRACK

"*F1® The Album* brings back the era of the blockbuster soundtrack"

RollingStone

"A dynamic and diverse soundtrack that perfectly captures the high-speed energy and global appeal of Formula 1"

billboard

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Original Films

GRAMMY AWARDS® NOMINEE
KEHLANI
"FOLDED"
BEST R&B SONG
BEST R&B PERFORMANCE
"...one of the year's most beloved R&B songs"
billboard
ATLANTIC

GRAMMY AWARDS® NOMINEE

FRED AGAIN..

TEN DAYS

BEST DANCE/ELECTRONIC ALBUM

"VICTORY LAP"

FRED AGAIN.., SKEPTA & PLAQUEBOYMAX

BEST DANCE/ELECTRONIC RECORDING

ATLANTIC

GRAMMY AWARDS® NOMINEE

TURNSTILE

NEVER ENOUGH
BEST ROCK ALBUM

“NEVER ENOUGH”
BEST ROCK PERFORMANCE
BEST ROCK SONG

“BIRDS”
BEST METAL PERFORMANCE

“SEEIN’ STARS”
BEST ALTERNATIVE MUSIC PERFORMANCE

BEST ALBUMS OF 2025
billboard Entertainment AP
BrooklynVegan UPROXX LOUDWIRE

BEST SONGS OF 2025
TIME CONSEQUENCE
Paste billboard

“*[NEVER ENOUGH]*
sounds like the future”
RollingStone

ATLANTIC ROADRUNNER RECORDS

GRAMMY AWARDS® NOMINEE

FKA TWIGS
EUSEXUA

EUSEXUA
BEST DANCE/ELECTRONIC ALBUM

2025 MERCURY PRIZE
ALBUM OF THE YEAR NOMINEE

"One of the music industry's foremost iconoclasts"
FADER

BEST ALBUMS OF 2025

RollingStone Pitchfork SPIN STEREOGUM VARIETY VULTURE
FADER BAZAAR COMPLEX BrooklynVegan AV CLUB AP
CONSEQUENCE NME Paste SLANT

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GRAMMY AWARDS® NOMINEE

ORIGINAL BROADWAY CAST RECORDING

JUST in TIME

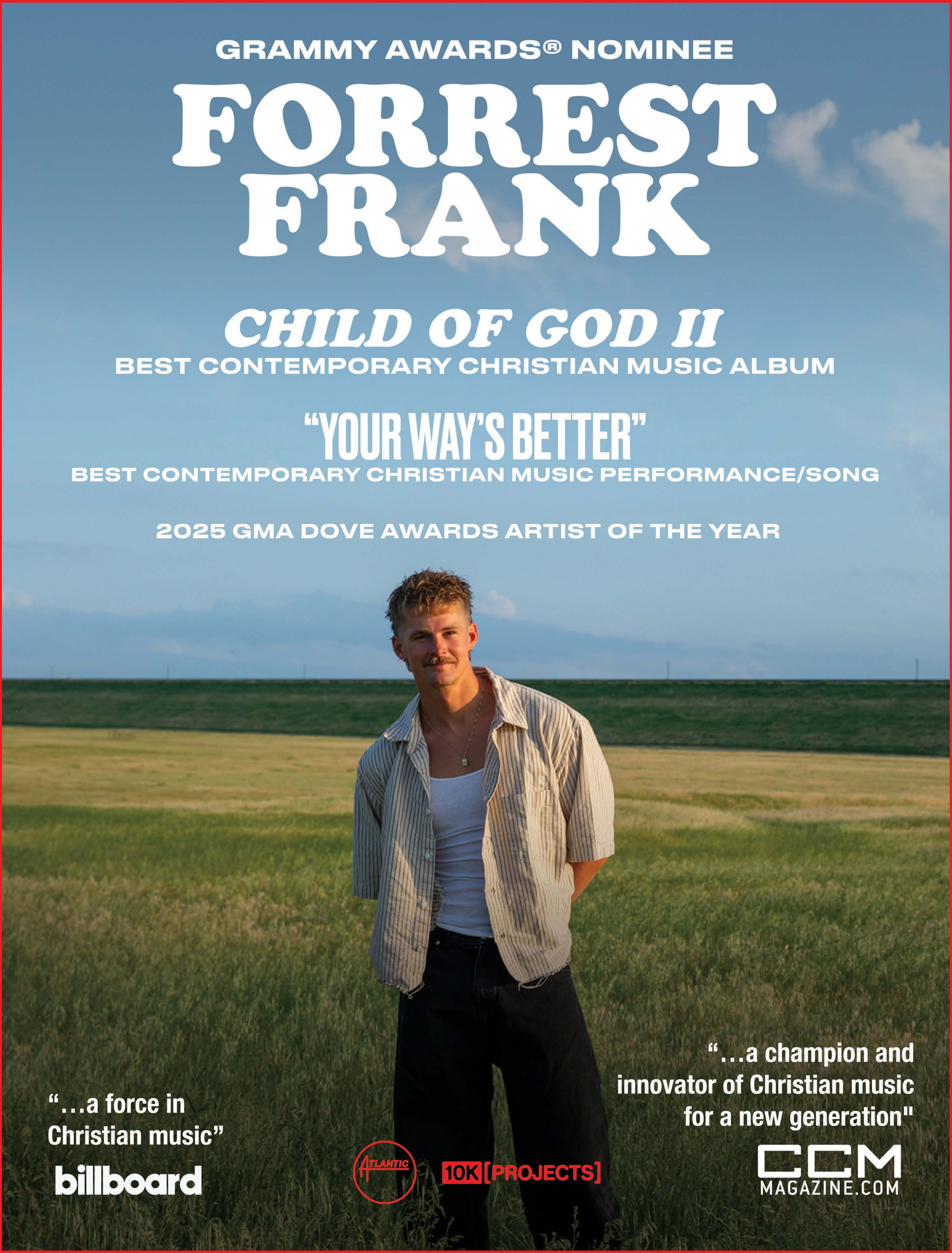
BEST MUSICAL THEATER ALBUM

SIX TONY AWARD NOMINATIONS
INCLUDING
BEST LEADING ACTOR
IN A MUSICAL
JONATHAN GROFF
& BEST FEATURED ACTRESS
IN A MUSICAL
GRACIE LAWRENCE

"A dazzling and immersive love letter to live performance"
The Washington Post

"Jonathan Groff is sensational! Thrilling sonically and emotionally"
The New York Times

ATLANTIC



GRAMMY AWARDS® NOMINEE

FORREST FRANK

CHILD OF GOD II

BEST CONTEMPORARY CHRISTIAN MUSIC ALBUM

“YOUR WAY’S BETTER”

BEST CONTEMPORARY CHRISTIAN MUSIC PERFORMANCE/SONG

2025 GMA DOVE AWARDS ARTIST OF THE YEAR

“…a force in
Christian music”

billboard

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10K [PROJECTS]

“…a champion and
innovator of Christian music
for a new generation"

CCM
MAGAZINE.COM

GRAMMY AWARDS® NOMINEE

PinkPantheress

FANCY THAT

Best Dance / Electronic Album

"ILLEGAL"

Best Dance Pop Recording

2025 MERCURY PRIZE
SHORTLIST FOR BEST ALBUM
2025 VARIETY MUSIC
INNOVATOR OF THE YEAR
2024 BILLBOARD WOMEN IN MUSIC
PRODUCER OF THE YEAR

"...her most sonically potent work to date"

billboard

BEST ALBUMS OF 2025

RollingStone billboard VARIETY
COMPLEX FADER STEREOGUM
CONSEQUENCE SLANT

BEST SONGS OF 2025

CONSEQUENCE billboard npr

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THE GRAMMY AWARDS®

SUNDAY, FEBRUARY 1, 2026

PREMIERE CEREMONY®

3:30 PM ET | 12:30 PM PT
LIVE.GRAMMY.COM

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GRAMMY® LIVE FROM THE RED CARPET

6 PM ET | 3 PM PT
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THE 2026 GRAMMY AWARDS®

8-11:30 PM ET | 5-8:30 PM PT

CBS | STREAMING ON Paramount+

RECORDING
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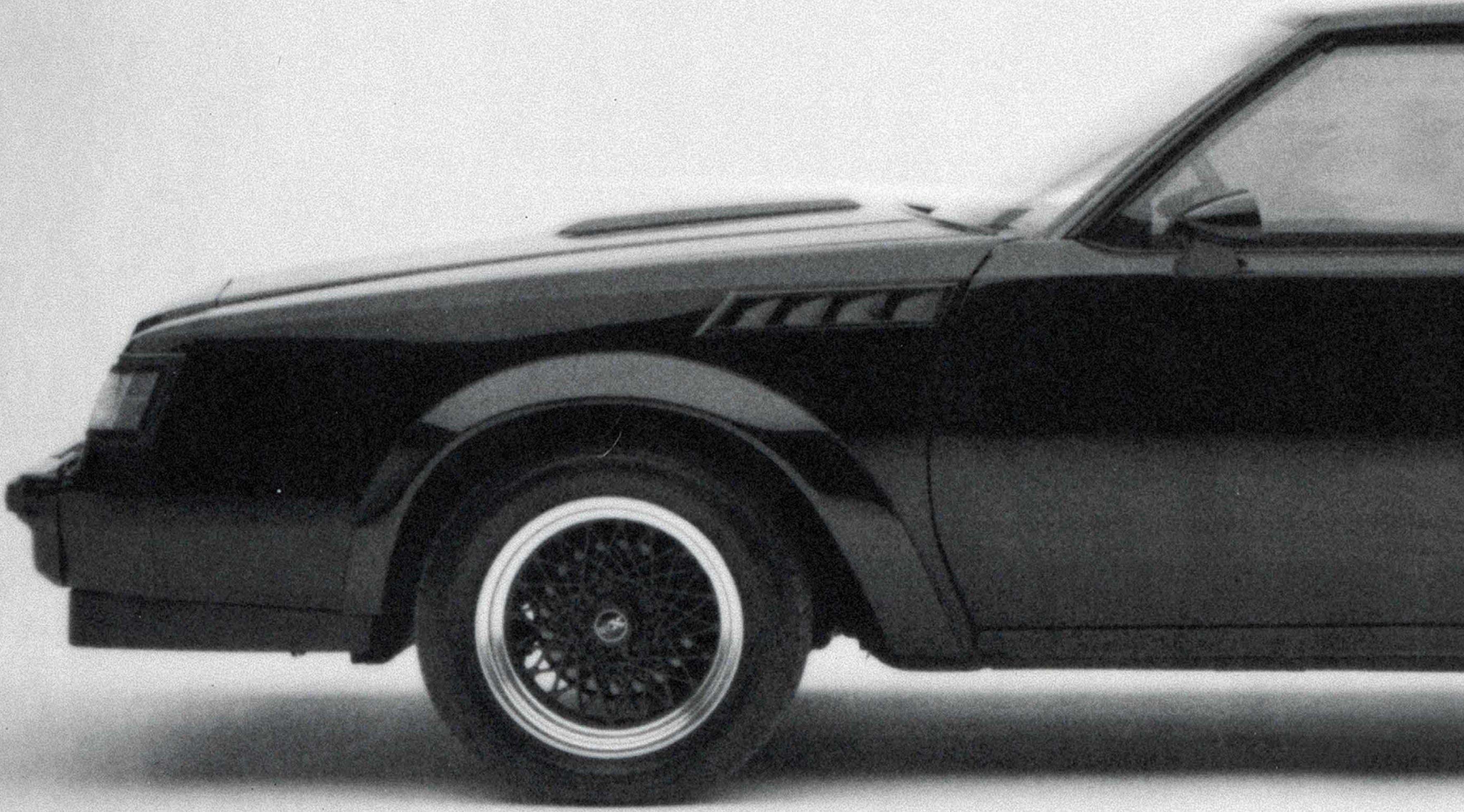
For Your GRAMMY® Consideration

Kendrick Lamar

GNX

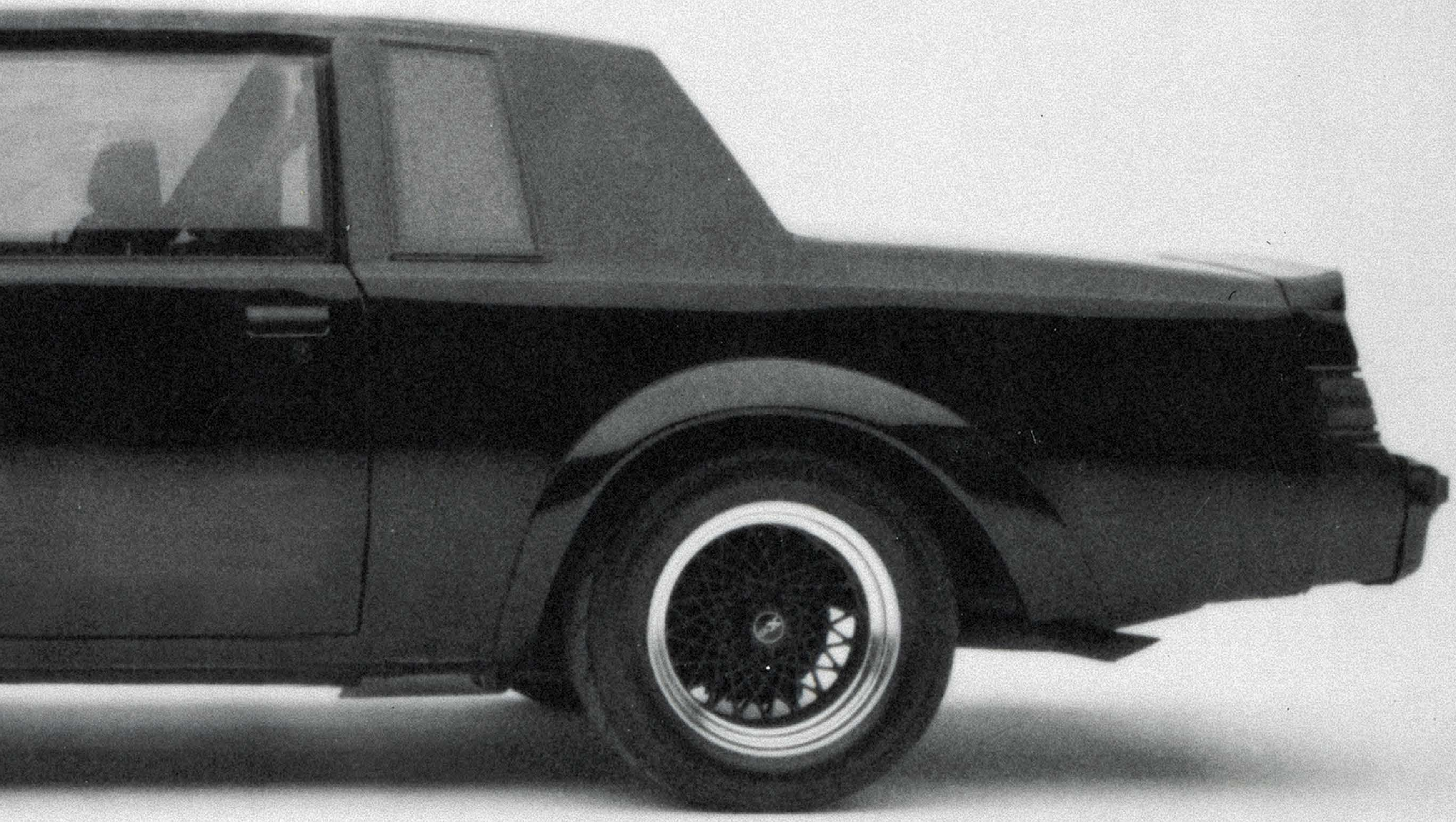


"... With 'GNX,' Kendrick delivers
the kind of undeniable record that
solidifies a generational run."
- *NPR*

pgLang

Nominated for 9 GRAMMYs® including

Album Of The Year



"'GNX' is Kendrick Lamar at his most compelling"

- Variety

"It's a masterpiece of structure and complicated perspective, and ranks with Mr. Lamar's finest work."

- Wall Street Journal

INTERSCOPE RECORDS

billboard

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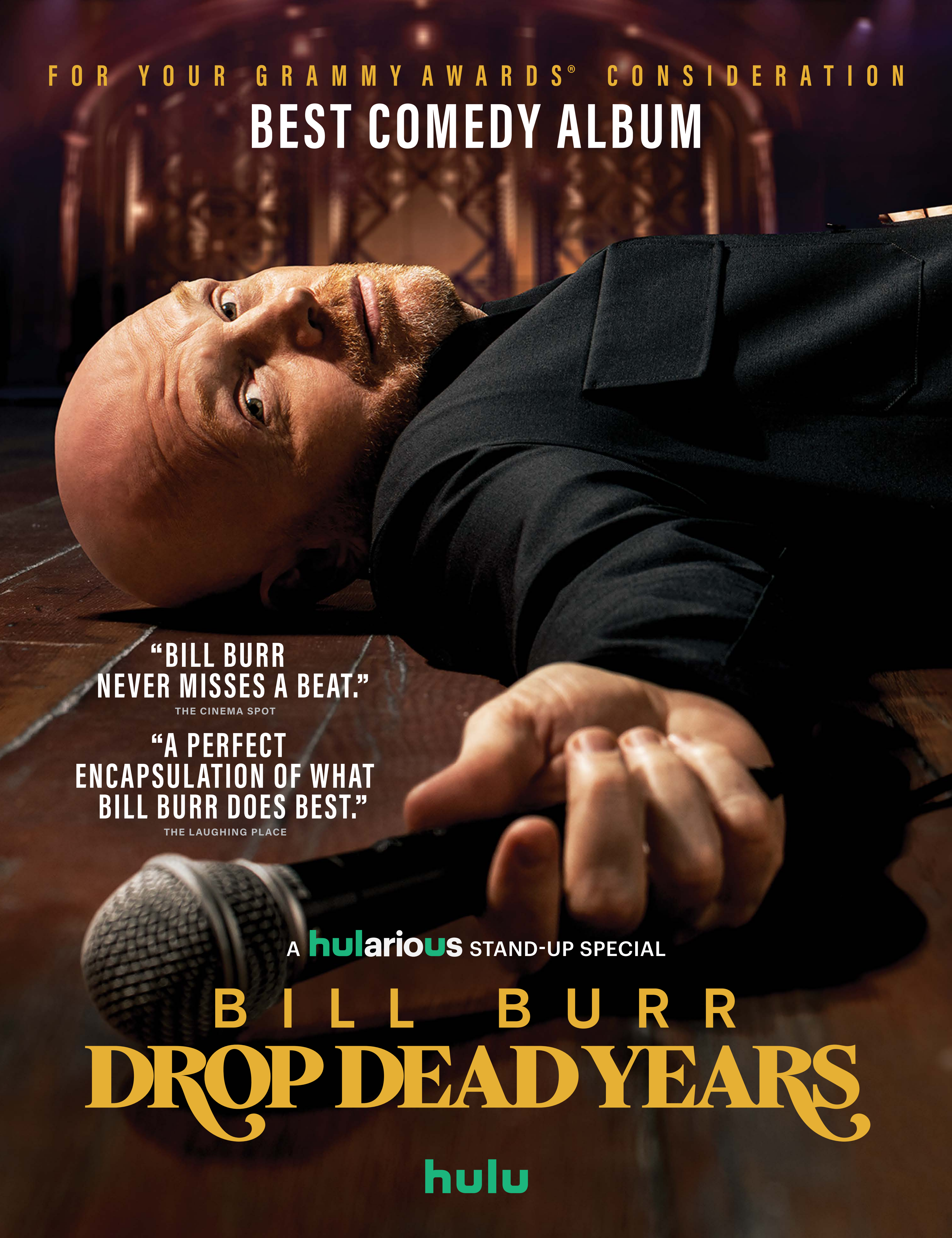


FOR YOUR GRAMMY AWARDS® CONSIDERATION

BEST COMEDY ALBUM

"BILL BURR
NEVER MISSES A BEAT."

THE CINEMA SPOT

"A PERFECT
ENCAPSULATION OF WHAT
BILL BURR DOES BEST."

THE LAUGHING PLACE

A hularious STAND-UP SPECIAL

BILL BURR
DROP DEAD YEARS

hulu

FOR YOUR CONSIDERATION

MAYHEM

FEATURING

ABRACADABRA

ALBUM OF THE YEAR

BEST POP VOCAL ALBUM

BEST POP
SOLO PERFORMANCE
"DISEASE"

SONG OF THE YEAR   RECORD OF THE YEAR

BEST DANCE POP RECORDING

"… the year's strongest pop release."

ROLLING STONE

"… Mayhem easily ranks with her best."

WALL STREET JOURNAL

"… an absolute pop killer… 'Abracadabra' is Lady Gaga's best song in years."

BILLBOARD

"… a winning reclamation of her trademark sound."

LOS ANGELES TIMES

"It's her time"

ROLLING STONE

"… she belts to the heavens and hits her marks with precision and flair."

NEW YORK TIMES

"One of the greatest albums of her career"

ROLLING STONE

LΛDY GAGA

FOR YOUR GRAMMY® CONSIDERATION

WILDFLOWER

BILLIE EILISH

"...SOME OF THE MOST GUT-WRENCHING NARRATIVES OF HER CAREER"

billboard

"THE MOST VULNERABLE LYRICS SHE'S EVER WRITTEN"

billboard

"...REACHING GREAT HEIGHTS, SOUNDING COLOSSAL AND TOWERING"

STEREOGUM

RECORD OF THE YEAR
SONG OF THE YEAR

WRITTEN BY BILLIE EILISH AND FINNEAS O'CONNELL
PRODUCED BY FINNEAS

2x GRAMMY® NOMINEE
KATSEYE
THE FIRST GIRL GROUP
SINCE 2007 TO BE GRAMMY NOMINATED
BEST NEW ARTIST
Gabriela
BEST POP
DUO/GROUP
PERFORMANCE
HYBE × GEFFEN

For Your GRAMMY® Consideration

Elton Brandi

WHO BELIEVES IN ANGELS?

Best Traditional Pop Vocal Album

Best Song Written For Visual Media
"Never Too Late"

"A HEARTWARMING BURST OF REJUVENATION AND REFLECTION"
★★★★ ROLLING STONE

"STARS ALIGN ON LIFE-AFFIRMING COLLABORATION"
★★★★ MOJO

"DELIGHTFUL WAYS OF BLENDING THEIR A-GAMES"
VARIETY

ROCKET ENTERTAINMENT

FOR YOUR GRAMMY® CONSIDERATION

GloRilla

BEST RAP ALBUM
GLORIOUS

BEST RAP SONG
TGIF

“GLORIOUS IS A TRIUMPH OF SOUTHERN LYRICISM THAT SHOWS OFF THE MEMPHIS STAR IN NEW MULTITUDES.”
– NPR

“EXPANDING BEYOND PLAYLISTABLE TRAP PREREQUISITES AND THE WISTFUL SOUL CHOPS THAT SIGNAL A SERIOUS RAP ALBUM”
– PITCHFORK

FOR YOUR **GRAMMY®** CONSIDERATION

J.I.D

BEST RAP ALBUM

"GOD DOES LIKE UGLY"

BEST MELODIC RAP PERFORMANCE

"WHOLEHEARTEDLY"

WITH TY DOLLA $IGN & 6LACK

"…IT'S UNMISTAKABLY CLEAR THAT THE MAN WAS BORN TO RAP."

CONSEQUENCE

"A BREAKNECK BOAST THAT JUGGLES RHYME SCHEMES AND PERCUSSIVE FLOWS WITH CASUAL PRECISION"

The New York Times

"ONE OF THE BEST RAPPERS IN THE WORLD RIGHT NOW."

DAZED

INTERSCOPE RECORDS

FROM THE ORIGINAL MOTION PICTURE SOUNDTRACK

TRON
ARES

NIN

“AS ALIVE AS YOU NEED ME TO BE”

NOMINATED FOR

BEST ROCK SONG &

BEST SONG WRITTEN FOR VISUAL MEDIA

“A brilliant declaration of intent. … **A digital firestorm of a track.**”

KERRANG

“A return to **buzz-bomb synthesizers, stomping march beats, stereo ricochets and gut-wrenching vocals...**”

THE NEW YORK TIMES

“A **fearsome rocker** built on retro-futuristic ’80s electro synths.”

STEREOGUM

FOR YOUR GRAMMY® CONSIDERATION

BEST LATIN POP ALBUM

KAROL G

TROPICOQUETA.

VARIETY

"WITH HER FIFTH STUDIO ALBUM 'TROPICOQUETA' KAROL SET OUT TO CAPTURE THE EMOTIONS AND EMPOWERMENT SHE FELT ON STAGE"

RollingStone

"THAT PROJECT IS TROPICOQUETA, AND IT'S ONE SHE MADE WITH A MOMENTOUS GOAL IN MIND: TO HARNESS THE CLASSIC SOUNDS OF HER CULTURE AND TRANSLATE THEM INTO SONGS THAT BEAT WITH A HEART THAT IS ALL HER OWN"

GRAMMY.COM

"WHILE KAROL WAS UNDENIABLY A SUPERSTAR LONG BEFORE TROPICOQUETA, THIS ALBUM IS AN INDICATION THAT SHE'S READY FOR A FULL GLOBAL TAKEOVER"

Bichota RECORDS

INTERSCOPE RECORDS

FOR YOUR GRAMMY® CONSIDERATION

"Lush R&B ballad"
– Stereogum

Summer Walker

HEART OF A WOMAN

Best R&B Song
Best R&B Performance

LVRN

FOR YOUR GRAMMY® CONSIDERATION

SELENA GOMEZ
& BENNY BLANCO

BEST
DANCE POP
RECORDING

BLUEST
FLAME

"A CELEBRATION,
AND A TRIUMPHANT
ONE AT THAT,"
– billboard

GRAMMY® AWARD NOMINEE

BEST COMEDY ALBUM

Ali Wong
SINGLE LADY

JAMIE FOXX
WHAT HAD HAPPENED WAS...

Your Friend,
Nate Bargatze

SARAH SILVERMAN
POSTMORTEM

And The Winner Is...

No women will be competing for producer of the year, non-classical at the 2026 Grammy ceremony, in contrast to the ceremony earlier this year where R&B producer/musician Alissia was a surprise nominee in the category (becoming only the ninth woman, or team of women, to receive a nod in the category). Superproducer Jack Antonoff likewise is shut out (he was nominated in five consecutive years, winning in 2022, 2023 and 2024 before being omitted for 2025), and fellow hit-maker Dan Nigro is also missing from the class; he competed in 2024 and won at the 2025 ceremony. Of the 2026 class of nominees, three are up for producer of the year, non-classical for the first time: Cirkut, Dijon and Sounwave. Veteran producer-musicians Dan Auerbach of The Black Keys and Blake Mills of Band of Horses round out the group.

—LYNDSEY HAVENS

Dijon

How did you react to earning your first Grammy nominations?
I was asleep in the front lounge of my tour bus and I smiled!

How does this year's class of producer nominees represent what's resonating in music today?
Blake Mills is a friend and extremely influential, so it seems communal and cool. I also really love the beat for the song "GNX" [by Kendrick Lamar, which Sounwave co-produced], so I'm in rad company.

Your second nomination is for album of the year with Justin Bieber's *SWAG*. What's a favorite memory from working on that album?
Freedom and adventure. No expectations and no judgment, plenty of wine, all hands on deck. Really grateful for the time.

How would you celebrate a win come Grammys night?
Put my son to bed, then invite homies to my garage for a beer.

Sounwave

You have 18 Grammy nominations, but this is your first for producer of the year, non-classical. Why was this the year, and what would a win mean to you?
I've been blessed to do what I love for more than 20 years, and I've poured everything into my work each of those years. That's why receiving this nomination means so much to me on so many levels. And a win will show that I'm living proof that you don't have to change who you are or what you believe in to receive major blessings. Stay focused, stay true and keep the faith.

You and Kendrick Lamar have collaborated for years — what's the key to your success?
Trust — always. And always keep it authentic and real with each other. We've been in sync in just about every aspect of life since day one. And of course, it doesn't hurt that he's one of the most genuine and amazing human beings I've ever met. He makes the work fun and exciting with every album.

You're the only producer in this class to be nominated for just one project. How does that speak to the impact of *GNX*?
I'm a firm believer that when you have a platform capable of reaching the masses, you should use it to push boundaries and explore creative outlets with purpose. *GNX* was our way of planting a flag in our culture while transcending the rap genre. And being on a stadium world tour seeing the reactions showed us just how important that message truly was.

SOUNWAVE: AREN JOHNSON. DIJON: ZACHARY HARRELL JONES.

Blake Mills

How did you find out you were nominated for producer of the year, non-classical?
I woke up to a bunch of very sweet "congratulations" texts from my friends and family, but I was totally confused as to what they were about. Five minutes later, I realized the Grammy nominations were being announced, and after 20 minutes of Googling, it started to feel like I was getting really close to finding out what I had been nominated for. It was surreal and hysterical.

This is your third time being nominated in this category. What would a win mean to you?
The community of people producing records right now is just so diverse, and it's cool that we all share that same credit of "producer" while being drastically different in our practices. Songs and albums that we worked on this year may have each required something completely unique from us, so choosing the "best" producer out of the lot is kind of an impossible task.

You're no stranger to best engineered album, non-classical, but this is your first time scoring two simultaneous nominations in the category. How does that reflect your output in the last 12 months?
I've just kept my head down and worked on one thing or another every day of my life since I was about 18. I am incredibly lucky to do this for a living — playing and collaborating with so many incredible artists — so I rarely feel that burnout from being overworked. I've enjoyed staying busy throughout my career and just try to do as much as I possibly can every year.

Cirkut

How did you find out you were nominated for producer of the year, non-classical?
I watched it live — I was still in bed! I couldn't believe my eyes. Leading up to it, there's always moments when you think you might have a shot, but to see it actually happen was surreal. I don't think I've really formally celebrated, but all the love and support I've been getting from other music people, friends and family has meant everything.

How does this year's class of producer nominees represent what's resonating in music today?
Each nominee brings their own distinct style to the table. I'm glad that the Recording Academy is being proactive in representing both established names as well as new names across all genres.

Five of your seven total nominations are across the album, record and song of the year categories for your work with Lady Gaga and Rosé with Bruno Mars. How does that reflect your major 2025?
Gaga had an absolutely incredible year. I don't often work on full albums, so being involved in 12 out of 14 tracks made the AOTY nomination [for *MAYHEM*] especially meaningful to me... To see "APT." become such a phenomenon is so cool — Rosé and Bruno are absolute superstars and gave the record such a distinct personality. It's been one of those rare records that captures the attention of people of so many different ages and backgrounds. I can't count how many times I've had people tell me, "Wait, you did that song?! That's my 5-year-old's favorite song and now I love it, too."

Both "APT." and Gaga's "Abracadabra" are nominated for record and song of the year — what's the key to a hit landing in both categories?
If I knew the key, I would do it every year.

Dan Auerbach

This is your fifth time being nominated for producer of the year, non-classical, including a win in 2013. How have you seen this field change over time?
I'm always surprised to get the nomination. I feel lucky to be recognized for doing what I love to do. If the Grammys didn't exist, I'd still be doing the same thing.

What's your key to consistently scoring a nod in this field?
It's hard to say. I just keep trying to follow my instincts and do my best to not get in the way of the process.

All of the work included in your nomination was released through your label, Easy Eye. How does it feel to see your roster succeed?
I just want to help artists make the music they truly want to make. It's a privilege to be trusted with that opportunity. Easy Eye exists to give them that freedom. The label and the studio allow us to work fast and instinctually. To not worry about trends or industry pressure. Our role is rudimentary — support the vision and serve the song.

CIRKUT: KENNETH CAPPELLO. MILLS: JACOB BLICKENSTAFF. AUERBACH: LARRY NIEHUES.

Key Dates

Events are invite-only

Jan. 5	Jan. 28	Jan. 29	Jan. 30	Jan. 31	Feb. 1
Final-round voting ends	Songwriters & Composers Wing reception; Producers & Engineers Wing Grammy Week celebration	Recording Academy Honors Presented by The Black Music Collective	MusiCares Person of the Year honoring Mariah Carey	Pre-Grammy Gala and Grammy Salute to Industry Icons	68th annual Grammy Awards

FOR YOUR GRAMMY® CONSIDERATION

Leon Thomas

SIX GRAMMY NOMINATIONS

ALBUM OF THE YEAR
MUTT

BEST NEW ARTIST

BEST R&B ALBUM
MUTT

BEST TRADITIONAL R&B PERFORMANCE
"VIBES DON'T LIE"

BEST R&B SONG
"YES IT IS"

BEST R&B PERFORMANCE
"MUTT (LIVE FROM NPR'S TINY DESK)"

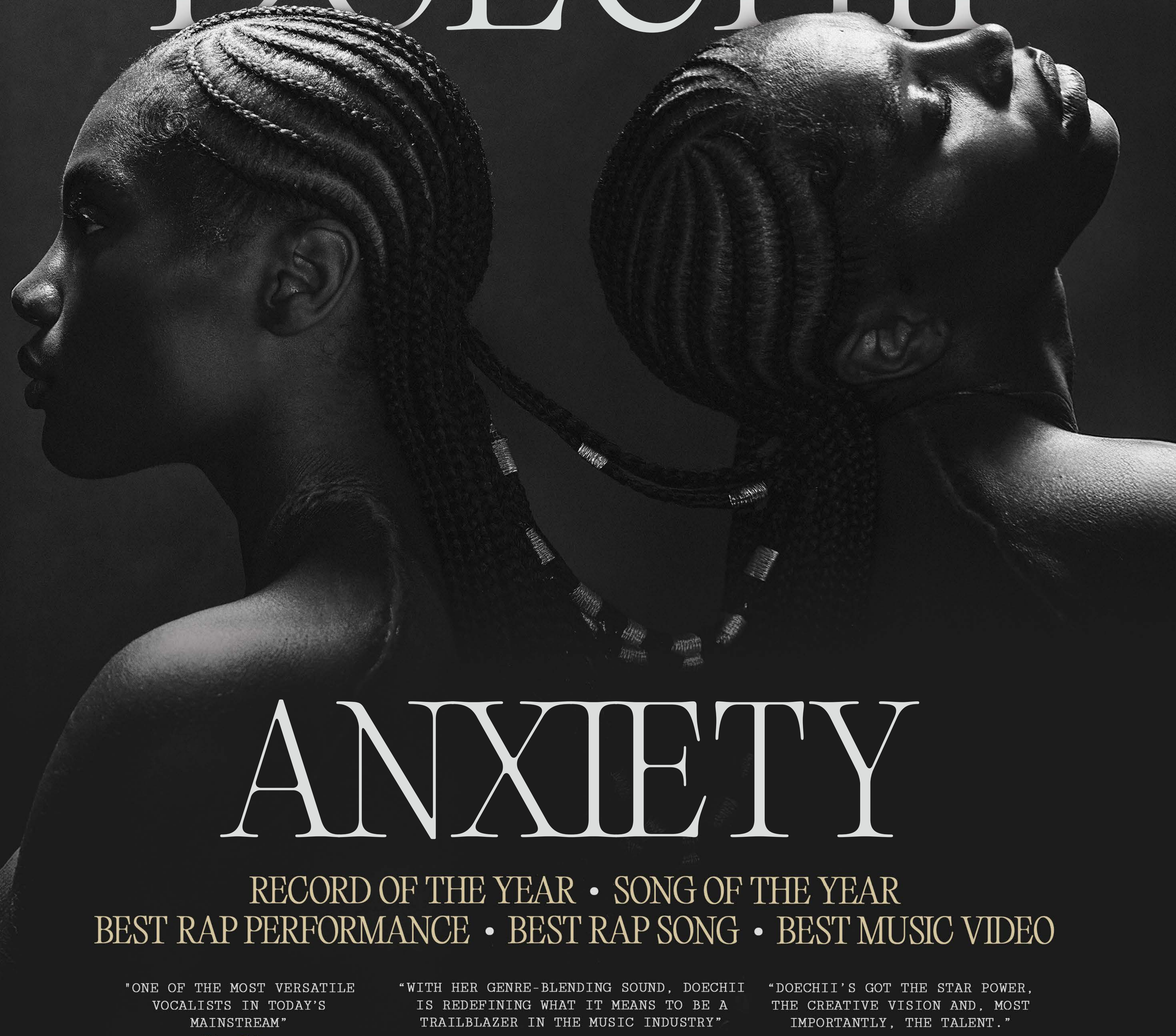
"Thomas has planted his flag as the most exciting artist in R&B today."
npr

"Leon Thomas is redefining his narrative, and his journey has never been more electrifying"
ESSENCE

"Leon Thomas' *Mutt* stands as the most stunning R&B album of 2024"
billboard

FOR YOUR GRAMMY® CONSIDERATION

DOECHII



ANXIETY

RECORD OF THE YEAR • SONG OF THE YEAR
BEST RAP PERFORMANCE • BEST RAP SONG • BEST MUSIC VIDEO

"ONE OF THE MOST VERSATILE VOCALISTS IN TODAY'S MAINSTREAM"
Chicago Tribune

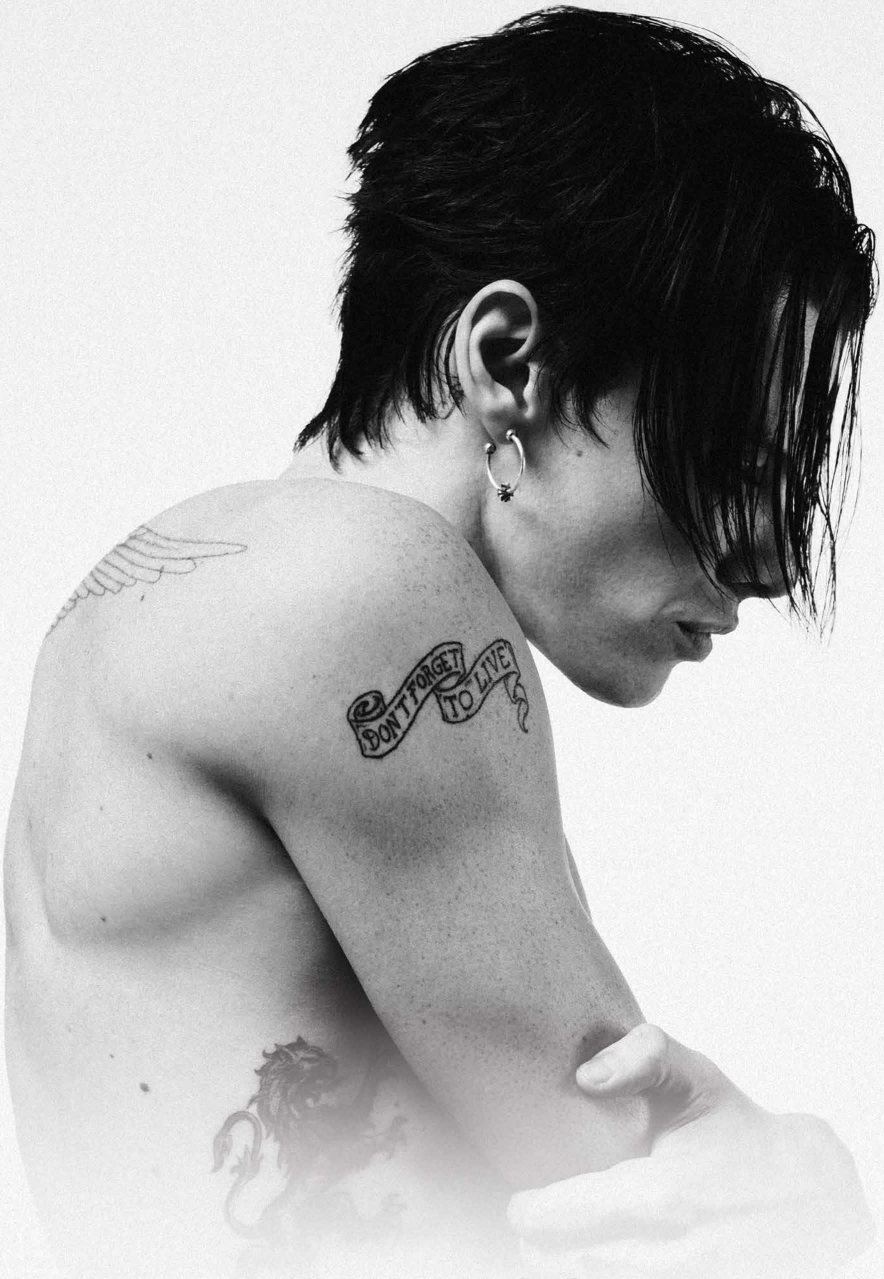
"WITH HER GENRE-BLENDING SOUND, DOECHII IS REDEFINING WHAT IT MEANS TO BE A TRAILBLAZER IN THE MUSIC INDUSTRY"
billboard

"DOECHII'S GOT THE STAR POWER, THE CREATIVE VISION AND, MOST IMPORTANTLY, THE TALENT."
RollingStone

TDE TOP DAWG ENT. Capitol RECORDS

FOR YOUR GRAMMY® CONSIDERATION

YUNGBLUD



BEST ROCK ALBUM

IDOLS

"The future of rock and roll"
CBS MORNINGS

"His boldest statement yet... a genre-blurring, emotionally expansive project"
billboard

BEST ROCK PERFORMANCE

"CHANGES"
(LIVE FROM VILLA PARK) BACK TO THE BEGINNING

"Maybe the best rendition of 'Changes' since Ozzy first recorded the tune"
VICE

"A heartfelt rendition that stopped the stadium in its tracks"
RollingStone

BEST ROCK SONG

"ZOMBIE"

"One of the most poignant tracks in YUNGBLUD's catalog to date"
billboard

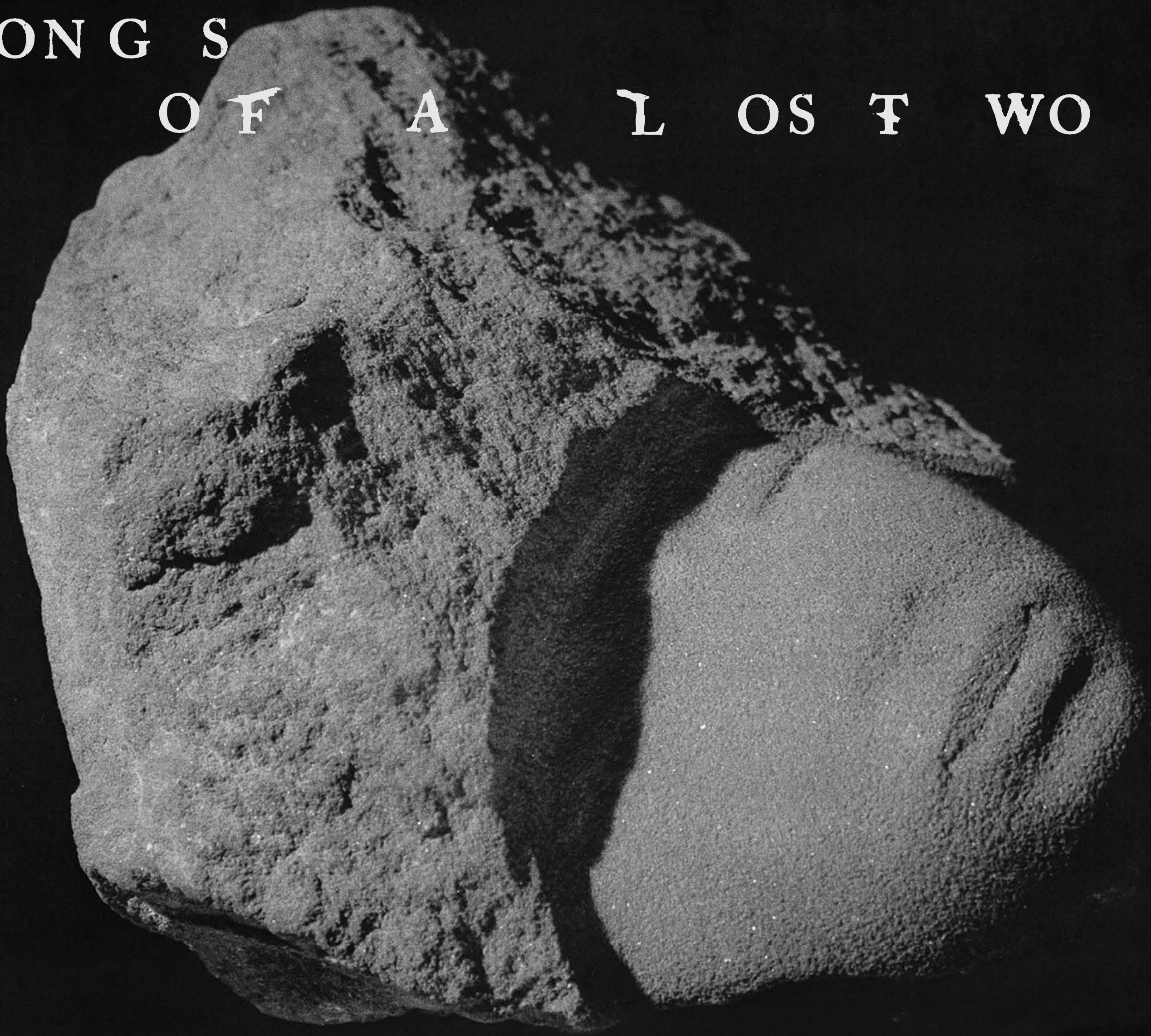
"YUNGBLUD channels his pain and insecurity into a desperate plea"
GRAMMY.COM

Capitol
RECORDS

FOR YOUR GRAMMY® CONSIDERATION

theCURE

SONGS OF A LOST WORLD



BEST ALTERNATIVE MUSIC **ALBUM**

SONGS OF A LOST WORLD

BEST ALTERNATIVE MUSIC PERFORMANCE

"ALONE"

"a triumph of craft and feeling"
STEREOGUM

"a serious work of art"
billboard

"elegant, gut-wrenching, and indisputably
authentic... an absolute masterpiece."
ALBUM OF THE YEAR 2024
SPIN

"a vividly propulsive space-rock
goth elegy."
RollingStone

"a thing of beauty...The Cure's
finest works to date"
UNDERTHERADAR

Fiction Capitol Records Polydor

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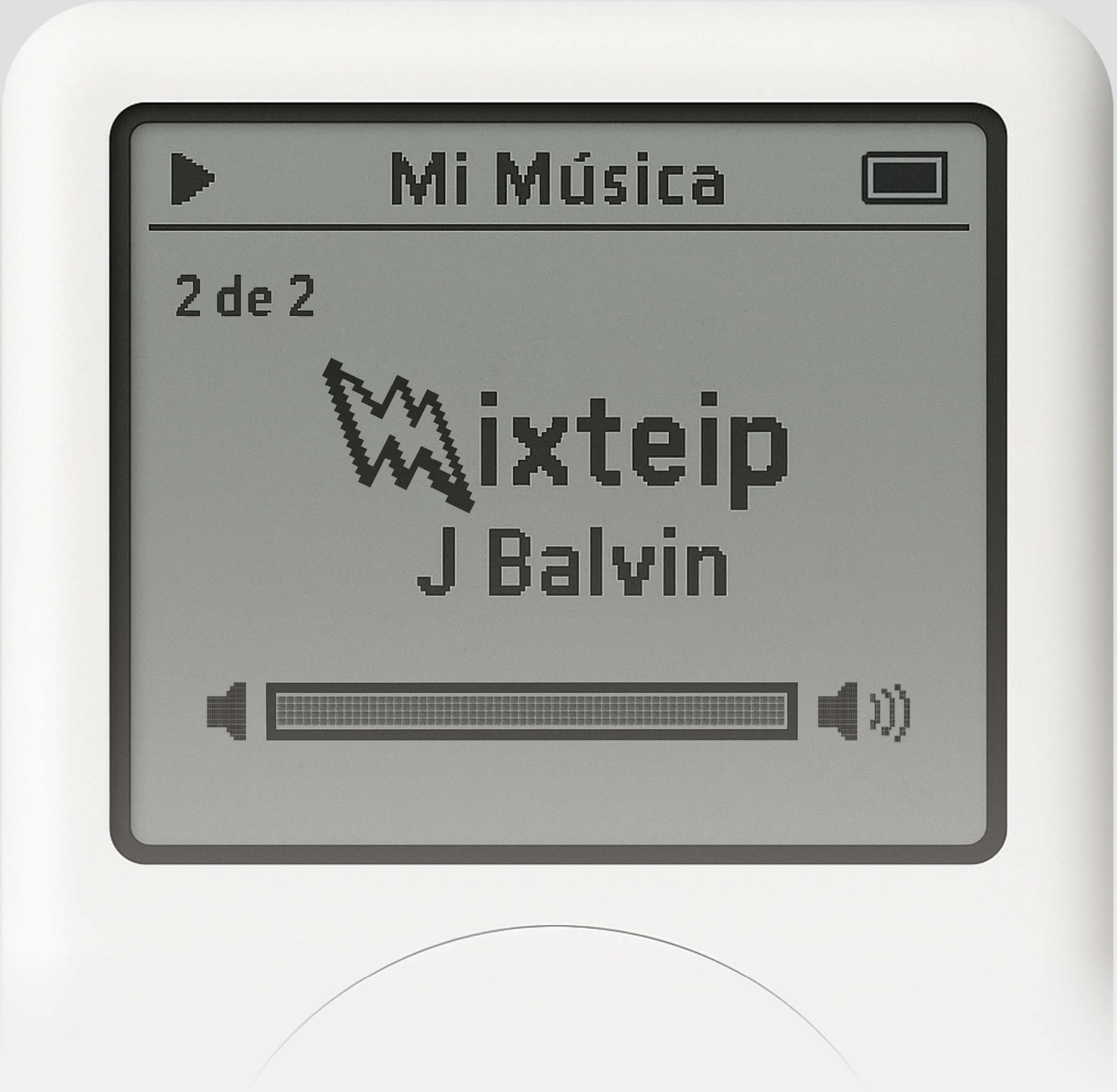

"MIXTEIP SUGGESTS A **RETURN TO THE ROOTS**, AS IF THE SINGER WAS CRAVING TO RECONNECT WITH THE **PRIMAL SOUNDS THAT INSPIRED HIM** WHEN HE WAS FIRST EMERGING AS A GLOBAL STAR..."

RollingStone

"THE COLOMBIAN ARTIST **PAYS HOMAGE TO THE OLD-SCHOOL REGGAETÓN OF THE 1990S AND EARLY 2000S**, BUT ALSO DELIVERS HIS SIGNATURE PROGRESSIVE AND EXPERIMENTAL SIDE..."

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"J BALVIN IS ARGUABLY **REGGAETÓN'S BIGGEST STAR...**"

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"**J BALVIN HAS EARNED HIS SUPERSTAR STRIPES** AND IS REMAPPING HIS MUSICAL BOUNDARIES..."

USA TODAY

"[J BALVIN] HAS CONQUERED THE ENTIRE WORLD WITH HIS **GENTLE RHYTHMS AND MELODIC PHRASING**..."

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The Overhaul

Nearly six years ago, Recording Academy and MusiCares president/CEO Harvey Mason Jr. took over an institution in turmoil — and after steering it through a tumultuous half-decade, he's navigating fresh challenges

BY KRISTIN ROBINSON

Mason at the 67th annual Grammy Awards, held at Los Angeles' Crypto.com Arena on Feb. 2.

RECORDING Academy and MusiCares president/CEO Harvey Mason Jr. hasn't had an easy go of it since taking over the top job in January 2020. The songwriter-producer, who assumed his role on an interim basis before his proper appointment in June 2021, has steered the organization and its flagship awards show, the Grammys, through a rocky half-decade that has included pandemic-plagued cancellations, rescheduling, a last-minute move to Las Vegas and the Los Angeles wildfires. So he's reasonably cautious when discussing the upcoming Grammys, set to take place Feb. 1, 2026, at L.A.'s Crypto.com Arena.

"There have been a lot of last-minute issues," Mason says with an exasperated sigh. "I'm just going to keep my fingers crossed and hope this is going to be my first — I don't want to call it 'uneventful' because it's going to be a massive event — but hopefully, it's the first event where we don't have an outside force affecting how we produce the show."

Mason has also spent his time as president/CEO righting the academy's course and picking up the pieces after previous CEO Deborah Dugan accused a member of the academy's senior leadership of sexually harassing her and the organization at large of widespread corruption. (Dugan herself was accused of workplace harassment, which she denied.) Her predecessor, Neil Portnow, infamously told women in music to "step up" if they wanted to receive Grammy recognition and was accused of sexual assault. (He denied the claim, and in 2024, a lawsuit against him was dismissed.)

It now seems as though Mason's overhaul has paid off. Over 70% of the academy's roughly 15,000 voting members have been added since 2019, including a slew of new, more diverse voters from different corners of the world. Among voting members, according to a 2024 membership data report, the percentage of people of color has grown by 65%, while Black or African American membership has grown by 90%; more than 3,000 women have also joined as voting members. In turn, the new membership has voted to create several categories, including best African music performance, songwriter of the year and best remixed recording.

The changing membership helps to explain the significant Grammy breakthroughs by underrepresented artists in recent years. In February, for example, Beyoncé took home her first trophy for album of the year, an award that has been historically hard for artists of color to win. For the 2026 ceremony, K-pop artists have broken through for the first time in the song of the year category with the nominations of HUNTR/X's "Golden" and Rosé and Bruno Mars' "APT." And come February, Bad Bunny will compete for album, song and record of the year — the first time a Spanish-language artist has been simultaneously nominated for all three categories.

Audiences have responded positively to the changes: According to media reports, in 2024, viewership of the Grammy telecast jumped by 34% to a post-pandemic high of roughly 17 million; while that figure dropped by 9% in 2025, the broadcast generated 102.2 million social media interactions, the highest traffic ever recorded for a social media broadcast.

Still, Mason faces new challenges. Most importantly, he says, is how the academy will decide to treat songs and recordings that have been generated or assisted by artificial intelligence. "This is the toughest part of my job. I represent 40,000 members of the academy, and we're trying to figure out where is the best place to sit [on AI]," he admits. "It probably sounds a little crazy, like, 'This guy doesn't have his position together,' but it's really tough because I want to advocate for our human members and human creators, but I also realize that this technology is here."

But daunting as the future may be, Mason is humbled by his role and the storied legacy of the Recording Academy and the Grammys. "I look back at people like Quincy Jones, who was somebody that I always respected and wanted to be like," he says. "I would think about him doing his Grammy ballot and voting for me as a songwriter, as a producer. Now, I don't know if he ever did, but that was what was in my mind — my peers, the people that I admired, evaluating my work. That just meant so much to me."

Country music had an amazing year in popular culture, but it didn't make a strong showing in the general categories for 2026. How does the Recording Academy handle situations like this to make sure there is good genre representation across the board in the general categories?

We don't. That happens by the voters. We don't try to mitigate it, but we try to make sure our voting body is representative of the different genres by using the different constituencies and groups of people that are making that music. So we make sure that if we're underindexing in a certain area, we go into those communities and say, "Hey, we need you to be a part of our organization. If you're a music professional, please join." And we do a lot of outreach. We do a lot of communication. But I also want to say that as much as country is not represented in the general field, country is represented so well across the ballot. Across our 95 categories, there's great country music being made this year and great nominees.

Every year, onlookers point out that there's someone in the best new artist category who has been working in the industry for years. This year, it's The Marías. While they've been at it for a long time, it's their

PREVIOUS SPREAD: SONJA FLEMMING/CBS. THIS SPREAD: BIEBER: CASSY ATHENA/GETTY IMAGES. ROAN: JOSEPH OKPAKO/WIREIMAGE. MASON: EMMA MCINTYRE/GETTY IMAGES.

Opposite page, from left: Justin Bieber at The League in Los Angeles on Aug. 28; Roan onstage in Budapest, Hungary, on Aug. 11; Mason and Doechii at the Grammys in L.A. on Feb. 2.

> **“We’re trying to figure out where is the best place to sit [on AI] … It’s really tough because I want to advocate for our human members and human creators, but I also realize that this technology is here.”**
>
> —MASON

first time to be nominated for a Grammy, making them eligible for this award. Do you still feel like this is the right way to approach the category?
It’s more than just a category for people who haven’t been nominated before. It’s for an artist that breaks through in the year. The name of it sometimes catches us or trips us up a little bit because a lot of the artists aren’t new, but it’s an artist that has finally broken through. There’s maybe artists that have been toiling and working and writing and creating for so long, but now they finally came to national prominence or national consciousness. And for us, we want to celebrate those artists. Whether or not we want to say “new artist” or “breakthrough artist” — maybe that’s where the conversation should be.

In the streaming age, where we can listen to any song at our fingertips, listenership has fragmented. How does the Recording Academy deal with fragmentation and the fact that music fans are listening to more subgenres and global artists than ever?
I think it’s the coolest thing ever. I would much rather that be the environment we’re working in rather than have a few select people who are driving what we all are listening to. I don’t know if there’s been a more exciting time in music than right now, and the things that we’re all nervous about — whether that’s the dreaded AI conversation or the consolidation of label power — the ability for music lovers to find different kinds of music and have it at their fingertip tips at any given moment is really, really exciting.

As a person who’s running the academy, along with our board and executive leadership, I want to make sure that our membership represents what’s happening in the music business right now. So I want to make sure there’s members from different parts of the world. We can’t all be just from one place. We can’t all be just people who love one kind of music. We can’t all be people who look a certain way or are a certain gender or are a certain age. We need everybody to be able to come in and advise us as an organization.

You took the helm in 2020 during a turbulent time, and over the last five years, you’ve really changed the voting body of the academy. Seventy percent of voters this year have been added since 2019, right?
Yes, exactly. The other stat that’s interesting is 100% of our voters have been requalified. So everybody who’s a voting member, we looked at their credits, and we’ve made sure they have relevant credits within the last five years and they know the music. That’s the cool thing about the Grammys: They’re voted on by all music professionals. It’s not popularity, it’s not journalists — no offense.

None taken!
It’s not about how many streams you have, how many followers you have or people’s opinions of you in the general consumer audience. It’s about your peers, the professional music people, really listening, really evaluating the music and nominating the people they think have done it best in that year. And it’s subjective, so it’s impossible. We wanted to make sure the membership was relevant and knew what was going on in the different genres because they could vote accurately and have good outcomes.

From left: Taylor Swift and Mason at the Grammys on Feb. 2; María Zardoya of The Marías at Coachella in Indio, Calif., on April 11; EJAE, REI AMI and Audrey Nuna of HUNTR/X at the MTV Video Music Awards in Elmont, N.Y., on Sept. 7.

Last year, Chappell Roan dedicated part of her acceptance speech when she won best new artist to mentioning how artists often go without health care or health insurance. I know the Recording Academy's nonprofit arm, MusiCares, is an important part of its work. Could MusiCares provide any remedy for this issue?
Well, first of all, I couldn't be more excited about the sentiment of what Chappell brought up in her speech — her passion and advocacy for music people — because I feel the same way. I wake up every day thinking, "What can we do for our community?" Insurance and health care is a big challenge for us because none of us [musicians] are working for companies that offer retirement packages or health insurance. And it's not just artists: It's the songwriters, the engineers, it's the musicians; we don't have access to that. MusiCares doesn't do that specifically or directly, but the academy has been sourcing low-cost insurance opportunities for our members over the last five years, and we're trying to develop more things like that so we can fill gaps.

We haven't nailed it all because we only have a certain pool of resources to work with, but these are things that we are super passionate about. We also have an advocacy department in [Washington] D.C. and on the state level where we're fighting for the rights of music people, not just on copyright protection and AI protection — it's everything to be helpful to the music community.

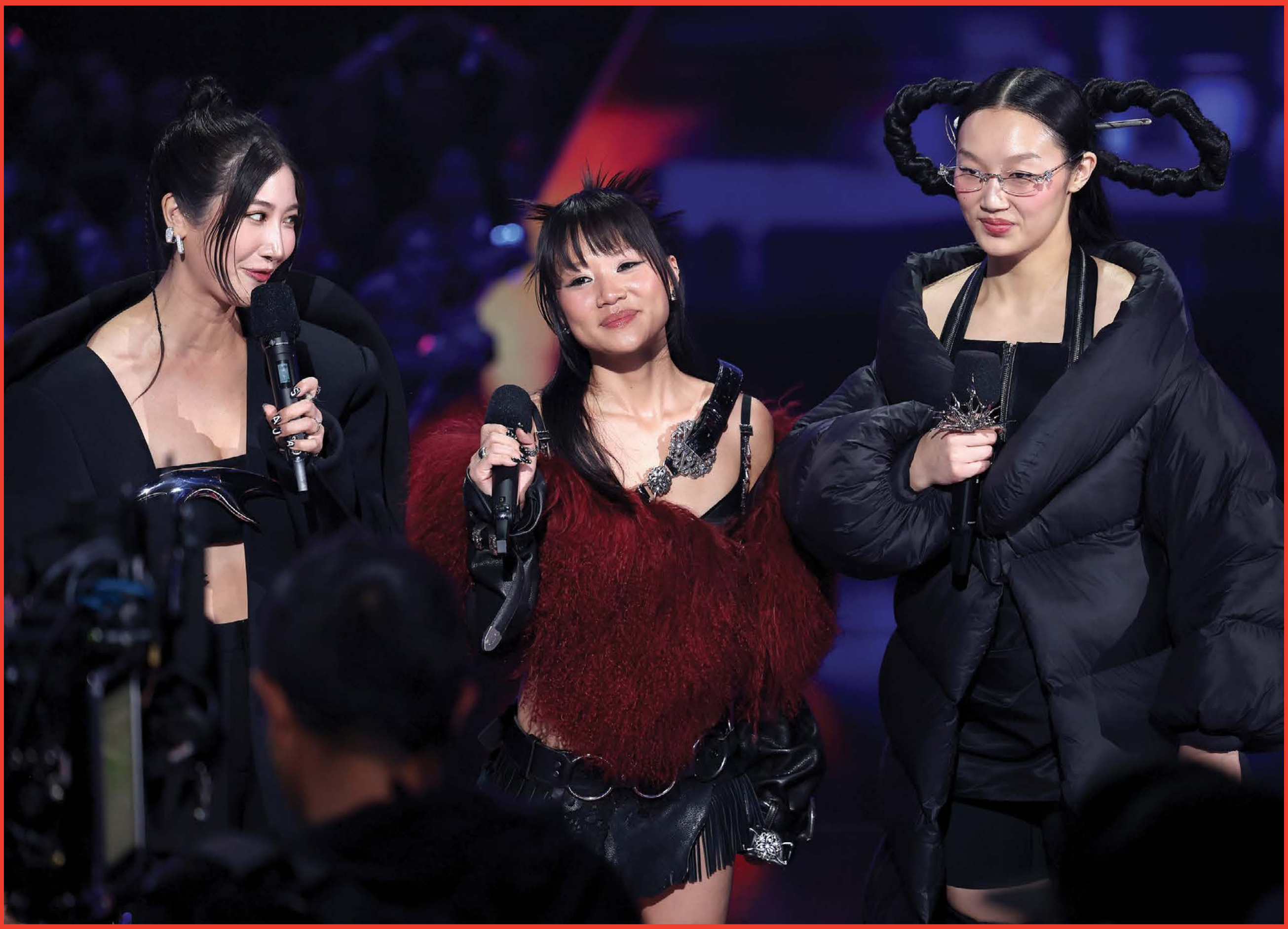
A few years ago, Justin Bieber was nominated in a pop category for his song "Yummy," and he spoke out publicly, saying he was upset because he felt the song was R&B. How does the academy balance the wishes of artists for what category they compete in and what the general public may see that artist as?
I'll start with the process. You enter your music in a category and then add what genre you believe you should be competing in. Sometimes you, as an artist, may have a different opinion of what type of music you think you're making. So we created committees of experts. If you're talking about a record that's either pop or R&B, we have a committee of pop songwriters, producers, executives, artists, engineers that exclusively work in that genre. Then we'll have the same committee in R&B.

We can only try our best because this is all subjective. Nobody can definitively, factually say a piece of music is definitely a certain genre. The thing that we've tried to do over the last five years, however, is pay much more reverence or respect to artist intent, so when an artist submits in a certain category, whether it be jazz or pop or rock, that committee is instructed to make sure they're paying attention to where it was entered. To do that, we've adjusted those committees' ability to move things to other genres easily. Now it has to be a super majority — 66.66% has to vote that it is not of that genre in order to move it.

One of the biggest breakthrough genres of the last decade is K-pop, which historically hasn't fared well at the Grammys. *Billboard* wrote a story before the nominations were announced, asking if the music needed its own Grammy category or if it should compete in the typical pop categories. When the nominations came out, K-pop artists really broke through: "Golden" by HUNTR/X from the *KPop Demon Hunters* soundtrack and "APT." by Rosé and Bruno Mars were both nominated for song of the year, for example. In light of the nominations, what do you think? Should K-pop have its own category?
Luckily, you or I don't have to have the answer because our categories are determined by the music community. So the music community will survey the landscape. Hopefully, we have enough experts in the space with our new membership to say, "Hey, you know what? K-pop is really doing its thing. We need a category for K-pop." They can then write a proposal. The proposal comes into the board, and the board says, "You know what? I think you're right. Let's have a category." That's the process that happens every year. So I would imagine, with what's been happening recently with K-pop artists and K-pop music, the prevalence of the popularity of it, there's going to be more and more momentum, both in the music community and the academy elected leadership, to discuss that.

Recently, you said in an interview that pretty much every songwriter and producer you know is using AI in some way in the studio. Exactly how are you seeing professional songwriters and producers utilize it?
It runs the gamut of people texting lyrics or ideas or how they feel when they wake up and generating an entire track, lyrics and melody from it. That's the far end of the spectrum. The other side of the spectrum is somebody who has just produced an entire song, but they can't figure out the bridge section, or they can't figure out one line, or they can't figure out a melody to finish the chorus, and they ask one

SWIFT: EMMA MCINTYRE/GETTY IMAGES. ZARDOYA: CHRISTOPHER POLK FOR BILLBOARD. HUNTR/X: MANNY CARABEL/GETTY IMAGES.



of the platforms to create that as a way to supplement what they've already done. That's the other end of the spectrum. Everything in between is what I'm seeing in the studio.

I've seen people having one of the platforms writing lyrics after they've already played all the chords, or taking lyrics that have been generated and building songs around that, or having AI vocals on a song that you wrote because you can't sing. I know one person who writes on acoustic guitar and whistles the melodies and puts that into one of the models, and the model spits out songs. I know another person who's a poet and they put that into the model, and it spits out a fully produced demo. It's all over the map.

These people that are professionals are generally somewhere in the middle, where they're using it as a tool. They're unlocking something when they're stuck on a lyric, or they're trying to find 15 things that rhyme with "this." Also, people are using it as inspiration, not just taking what it gives you. They are just using it as a launch point.

In 2023, when Ghostwriter's fake Drake song "Heart on My Sleeve" was popular, you told *The New York Times* that the song could be eligible in the songwriting-based categories at the Grammys, which caused some uproar. Most people didn't know at the time that "Heart on My Sleeve" was a human-made song. The only thing that was AI was the voice filter that made him sound like Drake and The Weeknd. Is this still your stance for AI-assisted music?
Yes, and the converse is true, too. Something can still be nominated in a performance category [if] AI created [it] or wrote the music and a human sang it. Using AI does not make your entry ineligible. It just makes you have to choose the right categories to be considered in.

What if AI deepfaking is involved, like in "Heart on My Sleeve," where Ghostwriter didn't get Drake's or The Weeknd's permission?
There are things that can disqualify a recording, absolutely. If you're doing something illegal or something that affects an artist in a way that is protected, there are things that we can do to avoid that. But all that is starting to look really blurry and needs clarification more now than ever.

In 2027, the Grammys will be moving to ABC, Hulu and Disney+. Given that so many viewers want to stream the Grammys now, will you take this opportunity to evolve the way you're formatting or putting together the show?
Obviously, this will give us the ability to reach more people in different parts of the world, which is exciting, but it is going to make us rethink and reimagine. If you're building a show now, what would it look like? Do you have to account for commercial breaks? Do you have to account for different segmented audiences? There's so many considerations when you're programming a show for linear broadcast that maybe you wouldn't have if you were doing it for just streaming. The thing for us is, though, that we are still going to be on ABC, so we will still be making a show built for ABC, but also Disney+. Finding that sweet spot is going to be challenging but really exciting.

How often do people ask you if the Grammys still matter?
I used to get asked that a lot when I first took this role, and my answer was a little more tentative: "*I* think the Grammys really matter." I've always wanted to win one. My family's always respected it. Everybody I've ever worked with has always wanted to win one, but I understand that there were some people that didn't feel the same way. But now, four or five years later, I can tell you for sure, the Grammys matter, and people, I think, respect the academy and the Grammys — well, not everybody. I wish everybody did because of what the academy stands for and what the Grammys stand for, but I do think it's something people aspire to because of the fact that it is your peers [voting]. It's not just the popularity contest or who's got a bunch of streams. It's your peers, the people you work with, the people that you respect, the people that you've looked up to maybe your whole career.

This Q&A has also been released as an episode of Billboard*'s new music business video podcast,* On the Record. *The episode is now available on YouTube, Spotify and Apple Podcasts.*

Sound Advocates

The incoming co-chairs of the Recording Academy's National Advocacy Committee, Dani Deahl and Taylor Hanson, have long defended the rights of creators — and are preparing for the fights ahead

BY ERIC RENNER BROWN

THE MUSIC BUSINESS HAS never been larger or more complex — and accordingly, the issues facing the industry and its many creators are more numerous, and complicated, than ever.

As musicians face myriad challenges, from negotiating fair streaming royalties to navigating the proliferation of artificial intelligence (AI), the Recording Academy is among the most critical institutions fighting for their rights. With the business staring down another consequential year, the academy announced in October its new National Advocacy Committee co-chairs: DJ-producer Dani Deahl will return for a second consecutive yearlong term, with Hanson's Taylor Hanson joining her for his first term in the role.

Deahl and Hanson have deep histories with the academy, as current national trustees and former presidents of its Chicago and Texas chapters, respectively, so they bring not just their lived experiences as musicians to the Advocacy Committee, but also their knowledge of the academy as an institution. Both cherish the work they've been tasked with — and have ideas for how to modernize and streamline it.

"I've been working in music for over 30 years," Hanson says. "I've seen it evolve. But that also means I've seen us miss opportunities over and over to set a better example for what our industry could be."

At times, he argues, the business' fragmentation — between publishing, management, touring and more — has enabled the exploitation of its creators. That's why, for him and Deahl, a holistic approach to resolving issues is critical. Plus, they note, other entertainment sectors often face similar challenges to the music industry, meaning that the effects of this advocacy work can ripple well beyond musicians.

Earlier this year, the Help Independent Tracks Succeed (HITS) Act was signed into law, making the tax code more musician-friendly and representing a major victory for advocacy groups, including the academy. Among the other federal legislation Deahl and Hanson are fighting for: the Nurture Originals, Foster Art and Keep Entertainment Safe (NO FAKES) Act, to curb deepfakes and likeness infringement; the American Music Fairness Act, to ensure creators are paid for the use of their songs on terrestrial radio; the American Music Tourism Act, to fortify music tourism; the Protect Working Musicians Act, to help independent creators collectively negotiate with streaming platforms and AI companies; and the RAP (Restoring Artistic Protection) Act, to protect the First Amendment rights of artists whose lyrics are used in courts of law.

But they aren't going it alone. The academy's membership — and the broader creator community — support the advocacy efforts led by Deahl and Hanson, including the annual Music Advocacy Day, when these parties meet with state and federal legislators. During this year's edition, in September, 2,100 creators took part in 200 meetings with policymakers across 45 states and in Washington, D.C.

TWIGS: SHANNON FINNEY/GETTY IMAGES. MASON: TOM WILLIAMS/CQ-ROLL CALL/GETTY IMAGES. BRYAN: JASON KEMPIN/GETTY IMAGES.

INTRODUCING THE
RAP ACT
RESTORING ARTISTIC PROTECTION ACT
CONGRESSMAN JAMAAL BOWMAN
PROUDLY SERVING NEW YORK'S 16TH CONGRESSIONAL DISTRICT
Hank Johnson
CONGRESSMAN FOR GEORGIA'S 4TH DISTRICT

Clockwise from left: FKA twigs provided congressional testimony regarding the NO FAKES Act in Washington, D.C., in 2024; Recording Academy president/CEO Harvey Mason Jr. at a news conference on reintroducing the RAP Act in Washington, D.C., in 2023; Luke Bryan spoke at the signing of the ELVIS (Ensuring Likeness Voice and Image Security) Act in Nashville in 2024.

"Patterns of advocacy — not just wins today, but showing when we raise our hand and when we challenge things — is critical," Hanson says. And, Deahl adds, this work's benefits assist far more than musicians themselves: "Advocating is not just good for creators, but the public interest. A stable, transparent and fair music ecosystem benefits musicians, but it also benefits fans. These policies reinforce a system where creators can thrive and consumers aren't exploited."

Taylor, you've been active in Recording Academy governance and advocacy efforts for years. Why did you want to take on this new role?

TAYLOR HANSON I've been an academy member for a very long time, since I was 15, and here I am at the ripe old age of 42. I [have] really witnessed the power of the academy to develop, evolve and grow in order to represent its community, and one of the most significant places I've seen the academy really invest in the last decade is advocacy.

It's a very important time now because there's new things happening in our industry that we've never seen before, whether it's technology, new habits that are changing with fans, the way they consume music. It's up to organizations like the academy to be at the point of the spear, so to speak, of how we engage in the challenges that are ahead and continue to make sure that creators' rights are protected and represented.

Dani, you've already served a yearlong term as Advocacy Committee co-chair. Why did you want to continue?

DANI DEAHL This feels like a continuation of how I've lived my life up until this point. Even before I was asked to be co-chair of this committee last year, I've lived most of my professional life in pursuit of trying to make things more equitable for everyone else in my space. I know what it's like to face systemic barriers — I've been a woman in dance music for 20 years. I had to fight for recognition, for pay equity, for safety in greenrooms, and spent a lot of time and many years advocating for those same things for other women in my space. I feel like I've always had a fire in me to try and advocate for other people. So being able to participate in a committee of this stature at this level and to create meaningful change, how can I turn that down?

Dani, what were some of the initiatives that you worked on during your first term that you're proudest of?

DEAHL I was really, really proud, in my home state of Illinois, about passing HB 4875. Now, of course, on a national level, we're talking about the NO FAKES Act. This, for my state, is a version of that. It followed in the wake of the ELVIS [Ensuring Likeness Voice and Image Security] Act [in Tennessee], and it updated my state's right of publicity in order to make it so that artists could have some protections if generative AI was used to impersonate them or their work. It was so meaningful to go down to Springfield and testify in front of the [Illinois] Senate and to be able to talk to legislators face-to-face and put a story to the issue that affects so many people.

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From left: Deahl at the 2024 Grammys on the Hill Future Forum in Washington, D.C.; Hanson at the 2024 Recording Academy Honors presented by The Black Music Collective in Los Angeles.

For musicians, advocacy can encompass so many things. What do you see as the most important issues facing creators today?

HANSON The NO FAKES Act is going to continue to be an anchor of the dialogue — and all the things related to how AI is emerging in the new world. Historically, music has been the canary in the mine for change. We're the first ones: downloading, streaming music, digital. It started with music because [we have] smaller files, we're slightly easier to push around than the film and TV [sectors]. But what starts with music leads to everything else. The onus is on the music business to do a better job of protecting likeness and protecting intellectual property going forward. That's something that, if we don't highlight it, will be abused. It's already at risk and it's already begun to be abused.

DEAHL I'm very personally invested in NO FAKES. It's so disheartening to watch tech companies build [billion-dollar] — or potentially now — trillion-dollar companies that are trained on music that was made by people that can barely scrape together rent. That disconnect, to me, says everything. Creators are being asked to adapt to a world they didn't agree

> **"Advocating is not just good for creators, but the public interest. A stable, transparent and fair music ecosystem benefits musicians, but it also benefits fans."**
>
> —DEAHL

DEAHL: PAUL MORIGI/GETTY IMAGES. HANSON: JEFF KRAVITZ/FILMMAGIC.

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to be a part of. That part's not new; we've always had to historically do that [in the entertainment business]. But NO FAKES is about setting a very clear and simple boundary, and that is your identity is not public domain. Just because it exists online, it does not mean that other people can use it. And if someone wants to use your voice or your image or your likeness, they need consent. It feels like such a simple baseline, doesn't it?

I'm so excited that the academy is being so proactive on this because if we don't intervene now, the music industry's next generation of creators won't lose money — they're going to lose authorship. They're going to lose identity. That is incredibly scary to me because we've spent decades telling artists they need to build their brand, they need to own their narrative, and now we're watching systems and companies come out that strip all of that away unless you can afford to fight it — and how many of us can?

You referenced Tennessee's ELVIS Act and legislation in Illinois. There's national legislation, but the states are incubators as well. How, in your role, do you liaise with folks who are on the ground regionally and marshal support for local or regional initiatives that may not receive the same media attention but are still important?

DEAHL This year, we have a very exciting change to our structure at the academy that is going to allow us to listen and activate more closely on that state level. Each of our chapters now has a standardized Advocacy Committee, which then ladders up to Taylor and I and everyone else that is on advocacy at a national level. That means that we basically have a phone tree across the country to let us know about the local issues that are affecting people, and that's a structure that we did not formally have in place before. Because of that, we're on the precipice of a very exciting time at the academy where we can more closely attune to localized issues that are affecting people on the ground in local chapters, and that will allow us to not only be more effective at a state level but [also] nationally.

HANSON The RAP Act is something, specifically, that is really important, but is working its way more state by state.

DEAHL Working on state-level issues, it gives us a shorter runway to real impact. Like HB 4875, that was concept to execution in under a year. That's crazy. It doesn't always happen that way, but that's a real demonstrable difference from how law passes at a federal level. You're not dealing with the same gridlock, you can build relationships more directly. And once one state passes a law, then immediately that becomes a blueprint for other states to look at. It's a proof of concept, and it can become much easier to scale that idea.

These issues span red states and blue states, and music has proved to be a space for bipartisanship in recent years. Can you speak a little bit about working with people across the political spectrum, across different parts of the country, who may have different values but can come together about protecting creators and the music community?

HANSON The great thing about music is it gives us an opportunity to speak about something that is a uniting force versus a dividing one. The importance of the arts, the importance of songs and artists, does bring us back to what unites us over and over, and it's a privilege to be able to bring that subject into a room with leaders. We have seen people that are extremely red and people that are extremely blue sit around a table and say, "Oh, you love hip-hop? I love hip-hop. You love country? I love country." That's a great opportunity for us as a country and as a community to not only get the job done by realizing we have an issue that is uniting, but also for everyone to be reminded that we do share a lot of things — a lot more, I think, as citizens, than oftentimes we get to talk about.

DEAHL Regardless of where you live, every city, every state has local venues, has nightclubs, stadiums, recording studios, church musicians, music teachers, someone who wants to play in a touring band. We all know someone: "I used to play piano" or "My daughter wants to write songs for a living," "My cousin's in a band." That's where the momentum really comes from because music doesn't belong to one side of the aisle. It belongs to people. b

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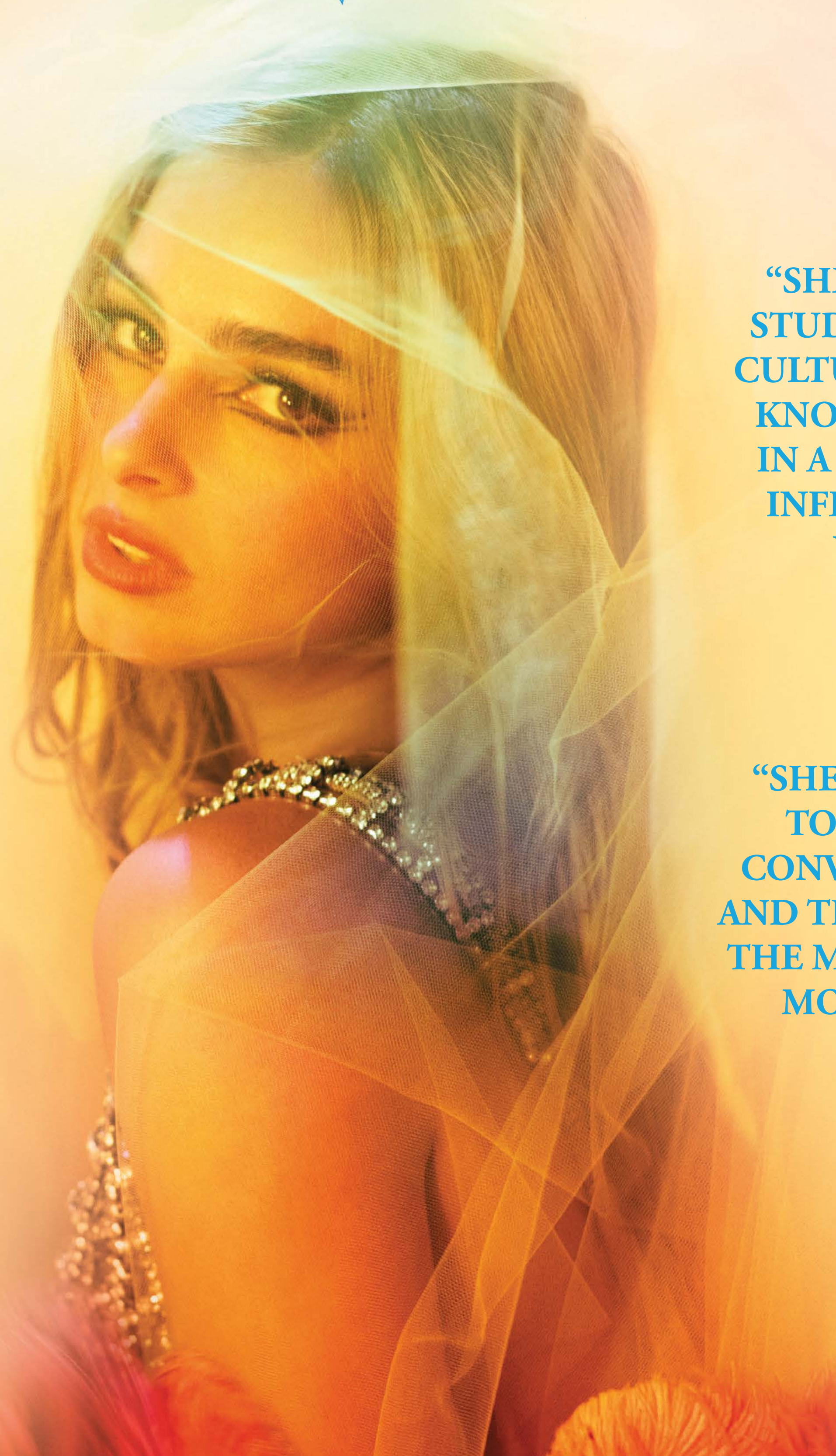
BEST NEW ARTIST

ADDISON RAE



"A NEW POP POWERHOUSE IS BORN"

AP

"ADDISON IS A REINTRODUCTION, A PORTRAIT OF THE YOUNG WOMAN RAE HAS GROWN INTO, ONE WHO IS FREE TO TAKE HER ARTISTRY WHEREVER SHE PLEASES"

Rolling Stone

"SHE IS TRULY A STUDENT OF POP CULTURE, AND SHE KNOWS HERSELF IN A WAY THAT IS INFECTIOUS TO WATCH"

billboard

"SHE'S MANAGED TO OPEN THE CONVERSATION — AND THAT MIGHT BE THE MOST RADICAL MOVE OF ALL"

VARIETY

COLUMBIA

COLUMBIA

FOR YOUR GRAMMY® CONSIDERATION

Barbra
STREISAND
The Secret of Life
PARTNERS VOLUME TWO

BEST TRADITIONAL POP ALBUM

with

HOZIER
PAUL McCARTNEY
SAM SMITH
BOB DYLAN
LAUFEY
MARIAH CAREY & ARIANA GRANDE
TIM McGRAW
JAMES TAYLOR
STING
JOSH GROBAN

PRODUCED BY WALTER AFANASIEFF & PETER ASHER
EXECUTIVE PRODUCERS: BARBRA STREISAND & JAY LANDERS

FOR YOUR GRAMMY® CONSIDERATION

MILEY CYRUS

BEST POP VOCAL ALBUM

SOMETHING BEAUTIFUL

"*SOMETHING BEAUTIFUL* IS EQUAL PARTS THRILLING AND CHALLENGING"

RollingStone

"*SOMETHING BEAUTIFUL* IS ANOTHER BOLD SWERVE IN ONE OF POP'S MOST DELIGHTFULLY UNPREDICTABLE CAREERS"

VARIETY

"IT PROVES TO BE HER MOST DARING, MOST COHESIVE COLLECTION OF WORK YET"

BAZAAR

FOR YOUR GRAMMY® CONSIDERATION

PHARRELL WILLIAMS

BEST MUSIC FILM — *PIECE BY PIECE*

“A BIG SWING THAT MORE THAN PAYS OFF”

The Guardian

“EARNEST AND INVENTIVE, *PIECE BY PIECE* IS AN UNDENIABLE SENSORY DELIGHT AND A SINGULAR APPROACH TO BIOGRAPHICAL/DOCUMENTARY FILMMAKING”

READER

“IN A SEA OF FORMULAIC BIOGRAPHICAL DOCUMENTARIES ABOUT MUSICIANS, *PIECE BY PIECE*, ABOUT THE LIFE OF THE HITMAKER AND ENTREPRENEUR PHARRELL WILLIAMS, STANDS OUT BOLDLY”

The New York Times

COLUMBIA

FOR YOUR GRAMMY® CONSIDERATION

TYLER, THE CREATOR

CHROMAKOPIA

ALBUM OF THE YEAR · BEST RAP ALBUM · BEST ALBUM COVER

'STICKY'
BEST RAP SONG

'DARLING, I'
BEST RAP PERFORMANCE

"HIS MOST SONICALLY POLISHED, INTROSPECTIVE RECORD TO DATE"
Rolling Stone

"TYLER, THE CREATOR EMERGES ON *CHROMAKOPIA* AS NOT SIMPLY THE NEXT GREAT HIP-HOP AUTEUR, BUT A BONA FIDE STAR"
npr

"RAP'S GREATEST SHOWMAN"
GQ

FOR YOUR GRAMMY® CONSIDERATION

TYLER, THE CREATOR

DON'T TAP THE GLASS

BEST ALTERNATIVE MUSIC ALBUM

"*DON'T TAP THE GLASS* IS A RECORD ONLY TYLER COULD MAKE: RETRO BUT NOT NOSTALGIC; TENDER BUT STEELY; JANGLY YET SLICK"

Pitchfork

"A SUPERSTAR AT THEIR HARDEST AND RAWEST, WITH LITTLE SECOND GUESSING OR OVERTHINKING"

BrooklynVegan

"A METICULOUS YET DELIBERATELY LOW-STAKES NEW ALBUM THAT SKIPS THROUGH THE BLACK DANCE MUSIC DIASPORA WITH JITTERY ELECTRICITY"

VARIETY

"A PETITION FOR FREEDOM OF MOVEMENT... A LIBERATORY CALL TO ACTION"

npr

COLUMBIA

The Orchard

CONGRATULATIONS TO OUR *GRAMMY® Nominees*

Alan Pierson, Silvana Quartet & The Choir Of Trinity Wall Street

Alec Palao

Allison Charney, Benjamin Loeb & National Symphonia Orchestra

Andrés Mayo, Martín Muscatello

Aterciopelados

Bad Bunny (Rimas Entertainment)

Béla Fleck, Edmar Castañeda, Antonio Sánchez

Candi Staton

Dalai Lama

Dream Theater

Grupo Frontera

Irish National Opera

Jason Isbell

Jesse Royal

John Patitucci, Chris Potter & Brian Blade

Karen Peck & New River

Kelsea Ballerini

Kenny Wayne Shepherd & Bobby Rush

Kirk Franklin

Kitt Wakeley, Royal Philharmonic Orchestra, Starr Parodi

Larkin Poe

Maria Muldaur

Michael Mayo

Michael Repper, National Philharmonic

Miguel Zenón Quartet

Miho Hazama

Morten Lindberg

Mortimer

Nicole Zuraitis, Dan Pugach, Tom Scott,
Idan Morim, Keyon Harrold & Rachel Eckroth

Patty Griffin

Pinar Toprak

Raye, Paul Dugdale, Stefan Demetriou,
Amy James

Sergei Kvitko

Steven Fox, Emily Drennan, Patti Drennan

Susan Narucki, Curtis Macomber

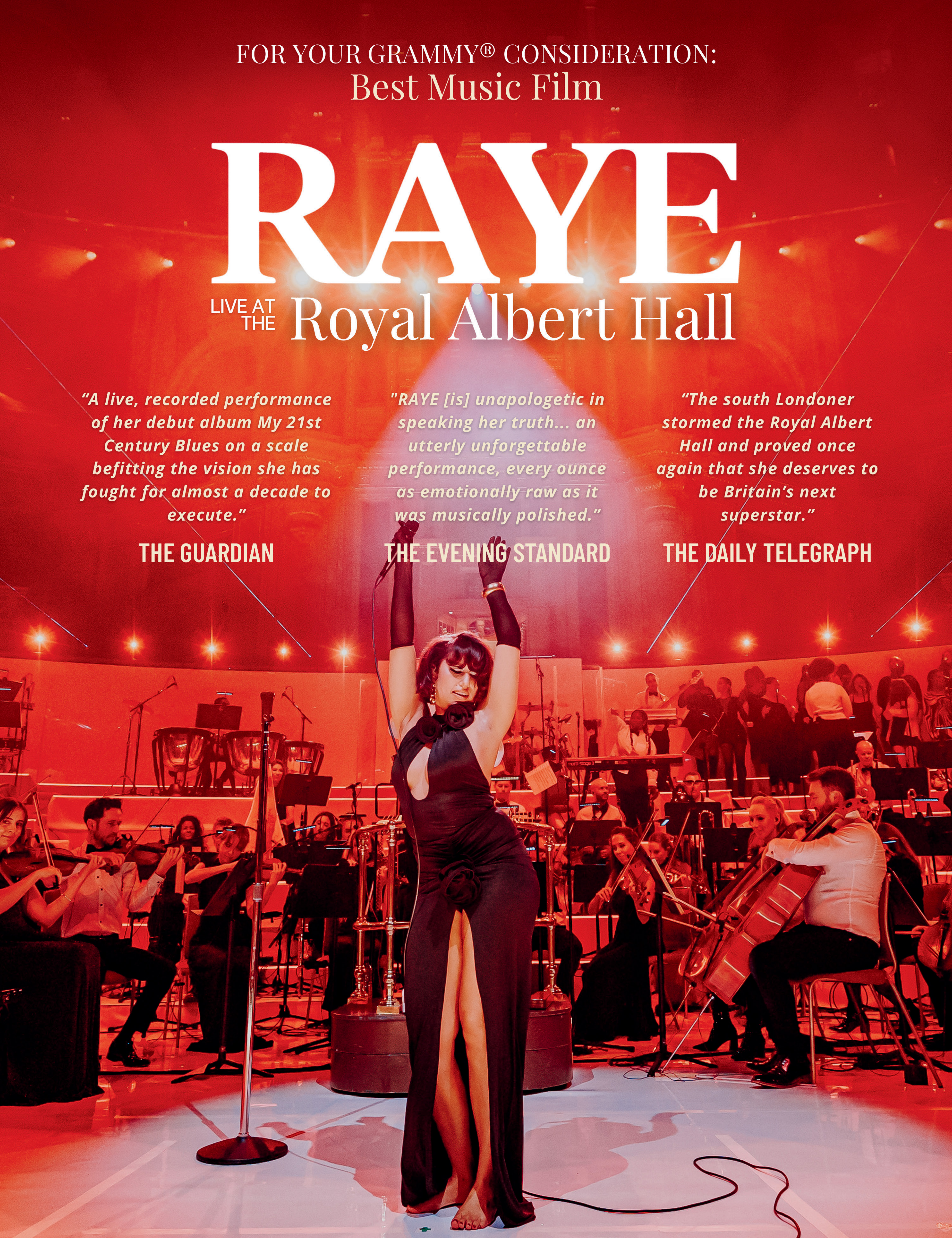
Tamela Mann

The Westerlies

Theodore Shapiro

Yellowjackets

Youssou N'Dour



FOR YOUR GRAMMY® CONSIDERATION:

Best Music Film

RAYE

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“A live, recorded performance of her debut album My 21st Century Blues on a scale befitting the vision she has fought for almost a decade to execute.”

THE GUARDIAN

"RAYE [is] unapologetic in speaking her truth... an utterly unforgettable performance, every ounce as emotionally raw as it was musically polished.”

THE EVENING STANDARD

“The south Londoner stormed the Royal Albert Hall and proved once again that she deserves to be Britain’s next superstar.”

THE DAILY TELEGRAPH

FOR YOUR GRAMMY AWARDS® CONSIDERATION
BEST CONTEMPORARY COUNTRY ALBUM

Kelsea Ballerini

PATTERNS DEMONSTRATES THE EMOTIONAL DEPTH AND ARTISTIC EVOLUTION THAT CAN BE ACHIEVED WHEN FIVE OF COUNTRY'S MOST PROLIFIC FEMALE SONGWRITERS JOIN FORCES

15 GENRE-DEFINING TRACKS INCLUDING
"BAGGAGE" AND "FIRST RODEO"

CREATED BY

Kelsea Ballerini Jessie Jo Dillon Karen Fairchild
Hillary Lindsey Alysa Vanderheym

PRODUCED BY

Kelsea Ballerini Alysa Vanderheym

"ONE OF THE MOST THOUGHTFUL *album-oriented* ARTISTS WORKING IN COUNTRY MUSIC"

RollingStone

BLACK RIVER ENTERTAINMENT SANDBOX

GRAMMY® NOMINEE

BEST GOSPEL ALBUM

TAMELA MANN

LIVE BREATHE *Fight*

"The evolution of Tamela Mann has given me a front row seat to her excellence and work ethic that brilliantly shines through this body of work. She is the epitome of gospel personified never leaving us with an expected moment but one of unexplainable anticipation. Tamela Mann is one of the greatest voices of our time."

- KIRK FRANKLIN

"Knowing Tamela and hearing her heart in *Live Breathe Fight* has been a gift—every song carries her faith, strength, and compassion. This album reminds us that even in the toughest seasons, hope has a sound."

- TAMRON HALL

"Live breathe fight is not only an incredible album but it's also the anthem for so many in trying times. Only Tamala Mann and her incredible voice could have brought this kind of healing message to the world. I LOVE THIS ALBUM, I LOVE HER VOICE, and I LOVE HER!"

- TYLER PERRY

"Tamela, your music brings a spiritually fun energy that just makes my heart feel light and joyful. It's like a gospel celebration that makes me smile and connect with God in the most joyful way."

- SHERRI SHEPHERD

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GRAMMY® NOMINATED

BEST METAL PERFORMANCE

"NIGHT TERROR"

"THE SOUND OF A BAND AT PEAK PERFORMANCE"

HEAVY SONG OF THE WEEK PICK - CONSEQUENCE

"EPIC, ADVENTUROUS AND POINTEDLY HEAVY" - BLABBERMOUTH

"IT STANDS AS AN ACHIEVEMENT BEYOND EXPECTATION" - METAL HAMMER

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"NIGHT TERROR"

Grammys

2026

The Acts Defining Music's Biggest Night

Established artists and rising stars lead this year's list of nominees as musical talents from all genres look to triumph at the 68th annual Grammy Awards on Feb. 1, 2026

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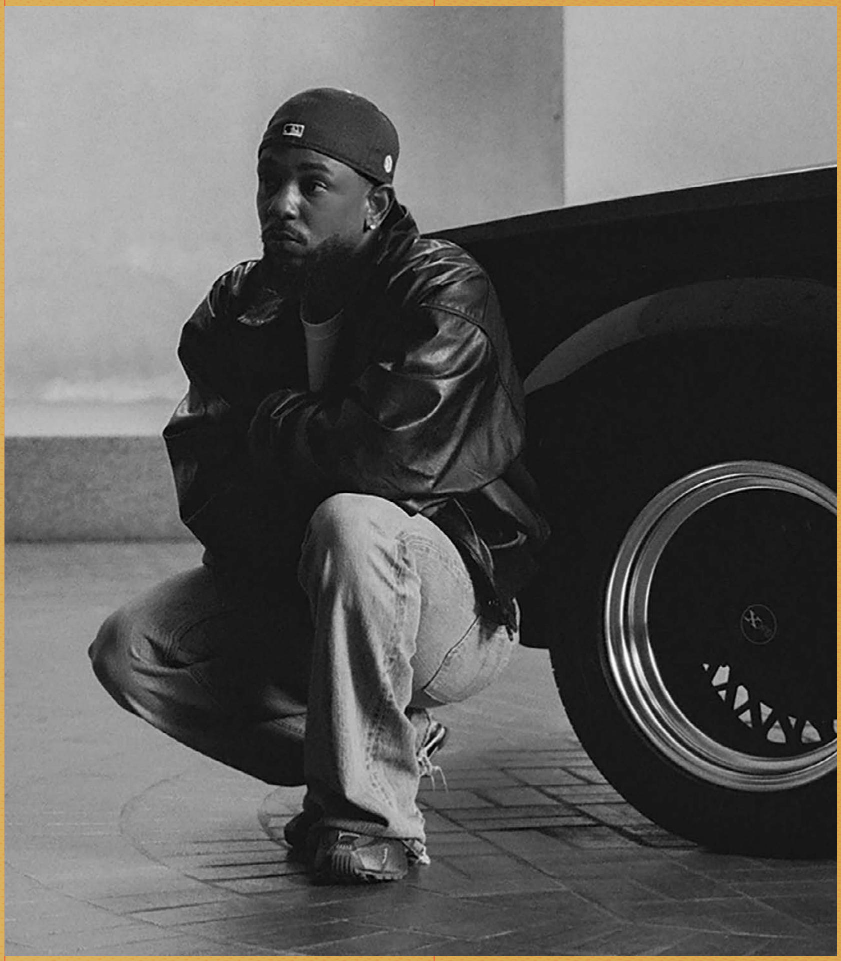

KENDRICK LAMAR

RECORD OF THE YEAR
"luther" (with SZA)

ALBUM OF THE YEAR
GNX

SONG OF THE YEAR
"luther" (with SZA)

BEST POP DUO/GROUP PERFORMANCE
"30 for 30" (with SZA)

BEST RAP PERFORMANCE
"Chains & Whips" (with Clipse and Pharrell Williams)

BEST RAP PERFORMANCE
"tv off" (featuring Lefty Gunplay)

BEST MELODIC RAP PERFORMANCE
"luther" (with SZA)

BEST RAP SONG
"tv off" (featuring Lefty Gunplay)

BEST RAP ALBUM
GNX

After notching five wins in 2025 — including record and song of the year for his scathing Drake dis "Not Like Us"— Lamar returns atop the Grammy leaderboard with nine nominations, powered by his Billboard 200 chart-topping album *GNX*. Released in November 2024, *GNX* was a key moment in Lamar's latest indomitable run, which has since included a Super Bowl halftime performance, a record-setting stadium tour and a pair of Billboard Hot 100 No. 1 singles, led by his SZA-assisted megahit, "luther." The song ruled the Hot 100 for 13 consecutive weeks and now vies for both record and song of the year, further cementing Lamar's position as rap's reigning MVP.

LAMAR: PGLANG. GAGA: JULIAN DAKDOUK.

LADY GAGA

RECORD OF THE YEAR
"Abracadabra"

ALBUM OF THE YEAR
MAYHEM

SONG OF THE YEAR
"Abracadabra"

BEST POP SOLO PERFORMANCE
"Disease"

BEST POP VOCAL ALBUM
MAYHEM

BEST DANCE POP RECORDING
"Abracadabra"

BEST TRADITIONAL POP VOCAL ALBUM
Harlequin

After years spent reinventing her image and sound, Gaga achieved massive success in 2025 with *MAYHEM*, her long-awaited sixth studio album. Blending the sounds of her early-career highlights with experimental, industrial-leaning production courtesy of collaborators Andrew Watt, Cirkut and Michael Polansky, the project wowed fans and critics alike. And with seven Grammy nods this year, Gaga has already made history: Along with being 2026's most-nominated woman, this marks the first time she has received seven nods for a single Grammy ceremony and the first time since her debut, *The Fame*, that she has been simultaneously nominated for album, record and song of the year. The only question that remains is if she'll pull a rabbit out of her hat and take home the first album of the year win of her storied career.

GRAMMY HOUSE

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WOMEN IN THE MIX: IN SESSION		GRAMMY U SOUNDSTAGE	GOLDEN HOUR
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BAD BUNNY

RECORD OF THE YEAR
“DtMF”

ALBUM OF THE YEAR
DeBÍ TiRAR Más FOToS

SONG OF THE YEAR
“DtMF”

BEST MÚSICA URBANA ALBUM
DeBÍ TiRAR Más FOToS

BEST GLOBAL MUSIC PERFORMANCE
“EoO”

BEST ALBUM COVER
DeBÍ TiRAR Más FOToS

Bad Bunny’s seminal *DeBÍ TiRAR Más FOToS* was conceived in and for Puerto Rico as an emotional, deeply personal love letter to his island with, according to the artist, “zero” commercial expectations. Instead, buoyed by a historic 30-day residency in San Juan and stunning chart success — the all-Spanish set ruled the Billboard 200 for four weeks, with three songs making the top 10 of the Hot 100 — the album is a phenomenon, a unifier of cultures, an ambassador of dance, an enraptured call for love and celebration and a wake-up call to social and economic ills and patriotism through music. Now as Bunny, who was nominated for album of the year in 2023, prepares to headline the Super Bowl halftime show, he has a real shot at making Grammy history: If he wins, he’ll be the first artist to claim album of the year for a work recorded entirely in Spanish and only the third Latin artist to receive the award (following Santana for *Supernatural* and Brazilian guitarist João Gilberto for *Getz/Gilberto*, a collaboration with American saxophonist Stan Getz). A Bunny win for record or song of the year for “DtMF” would soothe the sting of losing in both of those categories at the Latin Grammys in November, when two of his songs competed against each other.

SABRINA CARPENTER

RECORD OF THE YEAR
“Manchild”

ALBUM OF THE YEAR
Man’s Best Friend

SONG OF THE YEAR
“Manchild”

BEST POP SOLO PERFORMANCE
“Manchild”

BEST POP VOCAL ALBUM
Man’s Best Friend

BEST MUSIC VIDEO
“Manchild”

Carpenter has perfected a sound that blends playfulness, sexiness and wit, underpinned by a strong feminist sensibility. That lattermost quality was evident on *Man’s Best Friend*’s smash single “Manchild,” where she calls out all the “stupid,” “slow” and “useless” men who keep crossing her path. Her sass also shone through in her follow-up hit, “Tears,” where she spoke for millions of women in saying that the best way for a man to get her in the mood would be to help more with household chores. This year, Carpenter has equaled her 2024 haul of six Grammy nominations, placing in almost exactly the same categories. The only difference is that she’s nominated for best music video for “Manchild,” taking the place of last year’s best new artist nod.

“Man’s Best Friend”

BAD BUNNY: ERIC ROJAS. CARPENTER: BRYCE ANDERSON.

ascap

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GRAMMY® NOMINEES

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LEON THOMAS

After spending years as an in-demand, Grammy-winning songwriter-producer for rappers, pop stars and R&B sirens, Thomas cemented himself as a performing artist in 2025. "MUTT," the title track to his breakthrough second album, became his first Hot 100 top 10 hit (rising to No. 6 on the Nov. 29 chart) and established the Broadway and Nickelodeon alum as the leader of an auspicious new wave of R&B stars. His classic '70s soul style helped "MUTT" top Hot R&B Songs for 31 weeks (and counting), earning both a co-sign from P-Funk pioneer George Clinton and first-time Grammy nominations for his own music. Aided by a viral *Tiny Desk* set, a BET Awards best new artist win and an acclaimed headlining tour that spun street hits out of deep cuts, Thomas enthralled and united multiple generations of R&B listeners this year.

ALBUM OF THE YEAR
MUTT

BEST NEW ARTIST

BEST R&B PERFORMANCE
"MUTT (Live from NPR's *Tiny Desk*)"

BEST TRADITIONAL R&B PERFORMANCE
"Vibes Don't Lie"

BEST R&B SONG
"YES IT IS"

BEST R&B ALBUM
MUTT

THOMAS: AUSTIN HARGRAVE. CLIPSE: CIAN MOORE.

CLIPSE

After a 16-year hiatus, the Brothers Thornton from Virginia reunited and had one of the best years in their storied history. With the younger Pusha T embarking on a solo career after his older brother, Malice, decided to step away from Clipse, hip-hop had missed the duo's presence, something that was evident by the excited reaction to their reunion announcement. And the results speak for themselves. Clipse's five Grammy nominations include best rap album and album of the year for the duo's fourth set, *Let God Sort Em Out*, which was produced by longtime collaborator Pharrell Williams. In their late 40s and early 50s, respectively, Push and Malice have proved that rap isn't just a young man's game anymore.

ALBUM OF THE YEAR
Let God Sort Em Out

BEST RAP PERFORMANCE
"Chains & Whips" (with Kendrick Lamar and Pharrell Williams)

BEST RAP SONG
"The Birds Don't Sing"

BEST RAP ALBUM
Let God Sort Em Out

BEST MUSIC VIDEO
"So Be It"

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DOECHII

RECORD OF THE YEAR
“Anxiety”

SONG OF THE YEAR
“Anxiety”

BEST RAP PERFORMANCE
“Anxiety”

BEST RAP SONG
“Anxiety”

BEST MUSIC VIDEO
“Anxiety”

Over the last year, Doechii exploded from young rap darling to certified hip-hop superstar. Her charisma and venomous lyricism established her as an undeniable hip-hop presence, culminating in her (at first) criminally slept-on debut, *Alligator Bites Never Heal*, taking home the Grammy for best rap album in February. Now, Doechii is already back with five nominations for her song “Anxiety.” The track samples Gotye’s 2011 smash, “Somebody That I Used To Know” (featuring Kimbra), and was originally recorded in 2019. It gained some headwind in 2023 when New York drill rapper Sleepy Hallow released his own song called “Anxiety” that pulled from the Swamp Princess’ original and fans soon began clamoring for a full Doechii rendition — and she obliged, revamping the track and releasing it to viral and critical acclaim in March.

SZA

RECORD OF THE YEAR
“luther” (with Kendrick Lamar)

SONG OF THE YEAR
“luther” (with Kendrick Lamar)

BEST POP DUO/GROUP PERFORMANCE
“30 for 30” (with Kendrick Lamar)

BEST TRADITIONAL R&B PERFORMANCE
“Crybaby”

BEST MELODIC RAP PERFORMANCE
“luther” (with Kendrick Lamar)

SZA’s blockbuster 2022 album, *SOS*, is the gift that keeps on giving, as the *SOS Deluxe: Lana* expanded version that arrived in December 2024 returned her to the peak of the Billboard 200 in 2025. A month before releasing *Lana*, she reunited with former TDE labelmate Kendrick Lamar on “luther” and “gloria” from his sixth album, *GNX*. The former, a heartfelt ballad that samples Luther Vandross and Cheryl Lynn’s 1982 rendition of “If This World Were Mine,” spent 13 consecutive weeks at No. 1 on the Hot 100 shortly after the two performed it at the Super Bowl LIX halftime show. Two years after SZA was the most-nominated artist at the Grammys, she reappears in two of the Big Four categories courtesy of “luther.” With two songs from *Lana* — SZA and Lamar’s “30 for 30” collaboration and “Crybaby” — also earning nominations, a record-setting total of nine songs from *SOS* and *Lana* have scored nods.

ROCK
RANGERS

DOECHII: DAVID JAELIN. SZA: CASSIDY MEYERS.

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Producer Of The Year, Non-Classical Nominee

EDGAR BARRERA
Songwriter Of The Year, Non-Classical Nominee

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SONG OF THE YEAR
“Golden”

BEST POP DUO/GROUP PERFORMANCE
“Golden”

BEST REMIXED RECORDING
“Golden”

BEST SONG WRITTEN FOR VISUAL MEDIA
“Golden”

While HUNTR/X may have been developed as a fictional animated girl group for the Netflix blockbuster *KPop Demon Hunters*, the act’s Grammy nominations are entirely real — as are the members’ soaring voices. Singer-songwriter EJAE and singer-rappers REI AMI and Audrey Nuna lend their singing voices to HUNTR/X members Rumi, Zoey and Mira, respectively. Together, HUNTR/X became the first K-pop girl group to score a Grammy nomination. Following the film’s June release, four HUNTR/X songs charted on the Hot 100, with two entering the top 10: the pop-rap opening song, “How It’s Done,” and the inspirational (and viral) “Golden.” The latter, which earned HUNTR/X all four of its Grammy nods, ruled the Hot 100 for eight weeks, as well as Mainstream Top 40 for two weeks and the Billboard Global 200 and Global 200 Excl. U.S. charts for 17 weeks and counting.

TYLER, THE CREATOR

ALBUM OF THE YEAR
Chromakopia

BEST ALTERNATIVE MUSIC ALBUM
Don’t Tap the Glass

BEST RAP PERFORMANCE
“Darling, I” (with Teezo Touchdown)

BEST RAP SONG
“STICKY”

BEST RAP ALBUM
Chromakopia

Tyler, The Creator added five more Grammy nominations to his résumé and became the first rapper to have multiple albums earn nominations in the same year since Ye (formerly Kanye West) achieved the feat in 2012. *Chromakopia*, one of three rap projects nominated for album of the year, netted Tyler his third No. 1 on the Billboard 200, along with his third top 10 hit on the Hot 100, thanks to the rambunctious “STICKY,” which enlisted Sexyy Red, Lil Wayne and GloRilla. Amid his *Chromakopia* world tour, Tyler surprised fans in July with the release of his dance-leaning *Don’t Tap the Glass*, which placed him atop the Billboard 200 for a fourth time. Two of Tyler’s previous albums, *Call Me If You Get Lost* and *IGOR*, have won Grammys for best rap album.

HUNTR/X: RICKY MIDDLESWORTH/NETFLIX. TYLER: LUIS "PANCH" PEREZ.

FOR YOUR GRAMMY® CONSIDERATION

LAINEY WILSON

“SOMEWHERE OVER LAREDO”

BEST COUNTRY SOLO PERFORMANCE
BEST COUNTRY SONG

“one of her most commanding, dynamic vocal performances to date”

billboard

“a voice that can convey ache and mettle in equal measure”

The New York Times

“Lainey isn’t just making hits, she’s building a legacy”

ALL COUNTRY NEWS

“TRAILBLAZER”

REBA MCENTIRE, MIRANDA LAMBERT & LAINEY WILSON

BEST COUNTRY DUO/GROUP PERFORMANCE

BBR MUSIC GROUP BBR BMG

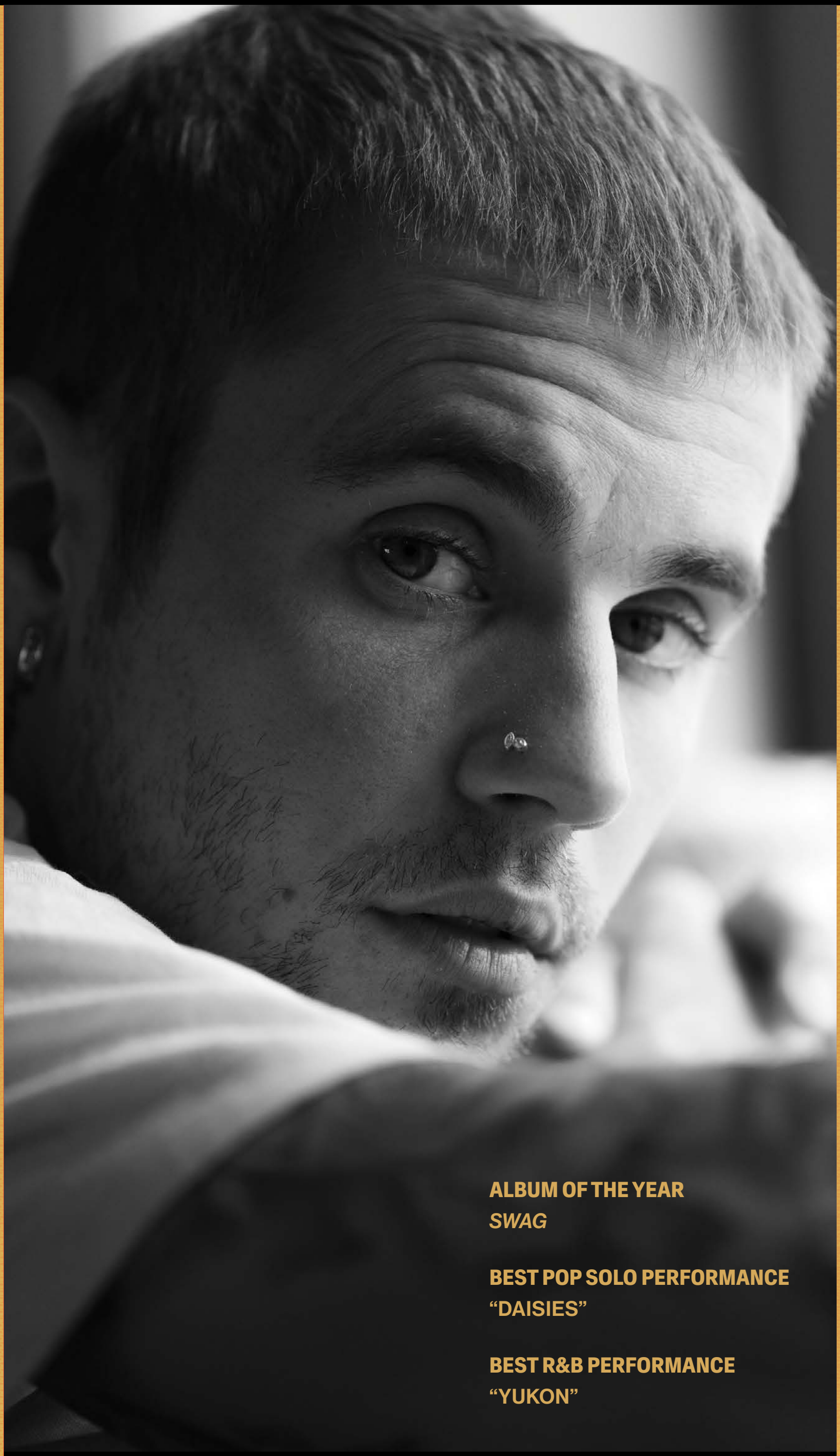
BRUNO MARS

RECORD OF THE YEAR
"APT." (with Rosé)

SONG OF THE YEAR
"APT." (with Rosé)

BEST POP DUO/GROUP PERFORMANCE
"APT." (with Rosé)

"APT.," Mars' exuberant collaboration with Rosé, brought him his seventh record of the year nomination as an artist. He was previously nominated in this category for duets with B.o.B ("Nothin' on You"), Mark Ronson ("Uptown Funk!") and Anderson .Paak (Silk Sonic's "Leave the Door Open"). He was also nominated for three solo hits — "Grenade," "Locked Out of Heaven" and "24K Magic" — and as a co-producer of Cee Lo Green's "Fuck You." The range of those collaborators, and of the styles represented on those singles, dramatizes Mars' versatility. This is also his seventh nomination for song of the year and his third for best pop duo/group performance, a category in which he took home the gold earlier in 2025 for "Die With a Smile," his smash duet with Lady Gaga.



ALBUM OF THE YEAR
SWAG

BEST POP SOLO PERFORMANCE
"DAISIES"

BEST R&B PERFORMANCE
"YUKON"

JUSTIN BIEBER

Bieber landed his third album of the year nod with *SWAG*, but he may be equally gratified by another feat: He received nominations for both best pop solo performance and best R&B performance. What's more, he's the first artist to be nominated in both of those categories in the same year since he achieved that feat four years ago with "Anyone" and "Peaches," respectively. He shared the "Peaches" nod with featured artists Daniel Caesar and GIVĒON. This year, he's nominated for best R&B performance on his own for "YUKON." This is Bieber's fifth nomination for best pop vocal album, which puts him just one nod shy of the record in that category, shared by Kelly Clarkson, Ariana Grande and Taylor Swift. Grammy voters have supported Bieber, in that category and in general, as he has grown from a teen idol to a genre-bridging adult pop star.

MARS: JOHN V. ESPARZA. BIEBER: RORY KRAMER.

NOMINEE

RECORD OF THE YEAR
“LUTHER”
(KENDRICK LAMAR WITH SZA)

SONG OF THE YEAR
“LUTHER”
(KENDRICK LAMAR WITH SZA)

BEST POP DUO/GROUP PERFORMANCE
“30 FOR 30”
(SZA WITH KENDRICK LAMAR)

BEST TRADITIONAL R&B PERFORMANCE
“CRYBABY”

BEST MELODIC RAP PERFORMANCE
“LUTHER”
(KENDRICK LAMAR WITH SZA)

GRAMMY AWARDS®

SZA

RECORD OF THE YEAR
“APT.” (with Bruno Mars)

SONG OF THE YEAR
“APT.” (with Bruno Mars)

BEST POP DUO/GROUP PERFORMANCE
“APT.” (with Bruno Mars)

ROSÉ

When the catchy smash “APT.” earned Rosé her first three Grammy nominations, two were historic: With her record and song of the year nods, she became the first K-pop solo act to be nominated in a Big Four category as a lead artist. Released as the first single from the Blackpink star’s solo debut, *Rosie*, “APT.” — a duet with Bruno Mars, who also co-wrote and co-produced the track — scored immediate success following its October 2024 arrival. “APT.” debuted at No. 8 on the Hot 100, becoming the first song by a female K-pop artist to start in the chart’s top 10 (it ultimately peaked at No. 3) and at No. 1 on both the Billboard Global 200 and Global Excl. U.S. charts. In September, when Rosé won song of the year at the MTV Video Music Awards, she ended her emotional speech with, “As my therapist tells me to do every day, I’d like to thank myself for not giving up even in the toughest of times.”

BILLIE EILISH

RECORD OF THE YEAR
“Wildflower”

SONG OF THE YEAR
“Wildflower”

For six of the past seven ceremonies, Eilish has been nominated for both record and song of the year. At just 24, Eilish — who has won twice in each category — returns as a contender in both with the doleful “Wildflower.” The fourth single from her third album, *Hit Me Hard and Soft*, is one of the gentler songs on a set that’s filled with hits such as “Birds of a Feather” and “Lunch” but packs an emotional punch as the background vocals hauntingly echo Eilish’s words back to her. The track that features Eilish attempting to justify her relationship with a friend’s ex spent 72 weeks on the Hot 100, more than any other song in her discography or that of any other solo woman artist.

ROSÉ: KENNETH CAPPELLO. EILISH: PETROS STUDIO.

NOMINEE

BEST DANCE POP RECORDING
“JUST KEEP WATCHING”
(FROM F1® THE MOVIE)

GRAMMY AWARDS®

TATE
MCRAE

CHAPPELL ROAN

RECORD OF THE YEAR
"The Subway"

BEST POP SOLO PERFORMANCE
"The Subway"

This year's best new artist winner is taking advantage of her ever-growing popularity by dropping breadcrumbs of pop hits until her next full-length album is ready. In March, Roan released queer country track "The Giver" and, at the end of July, she dropped heartbreak ballad "The Subway," which has received two Grammy nominations. The track about a green-haired former lover haunting her on public transportation landed Roan her highest-charting Hot 100 single (No. 3) and her first chart-topper on the Official U.K. Singles Chart.

KATSEYE

BEST NEW ARTIST

BEST POP DUO/GROUP PERFORMANCE
"Gabriela"

A truly global girl group with members hailing from the United States, South Korea, Switzerland and the Philippines, KATSEYE was assembled in 2023 as a collaboration between international music industry superpowers HYBE and Geffen Records. In the years since, the sextet has gained fans not just from across the world but also the musical spectrum, with its songs mixing K-pop precision and explosiveness with American pop self-awareness and hip-hop attitude. Debut EP *Beautiful Chaos* reached the top five of the Billboard 200, also notching KATSEYE its first Hot 100 entry with the roaring and quickly viral "Gnarly" — then one-upping that with the "Jolene"-hits-the-beach vibes of "Gabriela," the group's first top 40 hit.

ROAN: RAGAN HENDERSON. KATSEYE: JULIAN SONG.

RCA

NOMINEE

BEST COUNTRY SOLO PERFORMANCE
“NOSE ON THE GRINDSTONE”

BEST COUNTRY DUO/GROUP PERFORMANCE
“LOVE ME LIKE YOU USED TO DO”
(MARGO PRICE & TYLER CHILDERS)

BEST COUNTRY SONG
“BITIN’ LIST”

BEST CONTEMPORARY COUNTRY ALBUM
SNIPE HUNTER

GRAMMY AWARDS®

TYLER CHILDERS

LOLA YOUNG

BEST NEW ARTIST

BEST POP SOLO PERFORMANCE
"Messy"

When "Messy" entered the zeitgeist in late 2024, South London singer-songwriter Young wanted to make sure she escaped the "TikTok music" label — so she spent 2025 doing just that. Across a string of standout festival performances and harrowing, enrapturing singles that culminated in the outstanding *I'm Only F**king Myself*, her third studio album, Young distilled the distinct drug-infused, internet-set dysphoria of Gen Z into a vibrant, soulful fusion of rock, indie pop and alternative with hints of R&B. As "Messy" reached No. 14 on the Hot 100, Young emerged as a thoughtful hip-hop collaborator on "Like Him" from Tyler, The Creator's *Chromakopia* — all while overcoming a drug relapse and various mental health complications. Notably, Young shares the same manager as 2008 best new artist victor Amy Winehouse. And while Young *did* snag an artist of the year nod at the inaugural TikTok Awards, her music transcends social media hype, as proved by co-signs ranging from Lil Yachty to Elton John.

THE MARÍAS

BEST NEW ARTIST

"No One Noticed," The Marías' hauntingly ethereal indie-pop single, has become impossible to ignore. Plucked from their 2024 album, *Submarine*, the song climbed to No. 22 on the Hot 100, its wistful vocals and airy production making waves on streaming platforms and radio alike. While the band's star was already rising — beginning with its dreamy *Superclean, Vol. I & II* EPs (2017, 2018) and further fueled by its tropical-tinged feature on Bad Bunny's blockbuster 2022 album, *Un Verano Sin Ti* ("Otro Atardecer") — the Los Angeles-based group has solidified its spot in the cultural conversation. Led by Puerto Rican vocalist María Zardoya and rounded out by multi-instrumentalist/producer Josh Conway, guitarist Jesse Perlman and keyboardist Edward James, The Marías create a bilingual art-pop sound that feels tailor-made for a generation favoring sonic escapism. Now the group is the sole Latin-rooted act nominated for best new artist this year — a testament to its genre-defying vision and ability to make small moments resonate like symphonies.

YOUNG: LILY WEST AND ELIANA SHYMANSKY. THE MARÍAS: CLOUDY THOUGHTS.

NOMINEE

BEST DANCE/ELECTRONIC RECORDING
“SPACE INVADER”

BEST REMIXED RECORDING
“DON’T FORGET ABOUT US”
(KAYTRANADA, REMIXER
[MARIAH CAREY & KAYTRANADA])

GRAMMY AWARDS®

KAYTRANADA

ADDISON RAE

BEST NEW ARTIST

Though Rae earned some derisive chuckles when she first attempted the jump from social media influencer to pop star, by 2025, she was having the last laugh. With a valuable co-sign from Charli xcx — who both appeared on her 2023 EP, *AR*, and titled her 2024 breakout hit, “Diet Pepsi” — Rae officially entered pop’s cool kids club this year with her full-length debut, *Addison*, a widely acclaimed set of brilliantly produced, impressively understated dance-pop songs that fully established the globally famous star. The set spawned another pair of Hot 100 hits in the alluring “Headphones On” and infectious “Fame Is a Gun,” helping Rae earn a spot opening for her hero Lana Del Rey at London’s Wembley Stadium in July.

ALEX WARREN

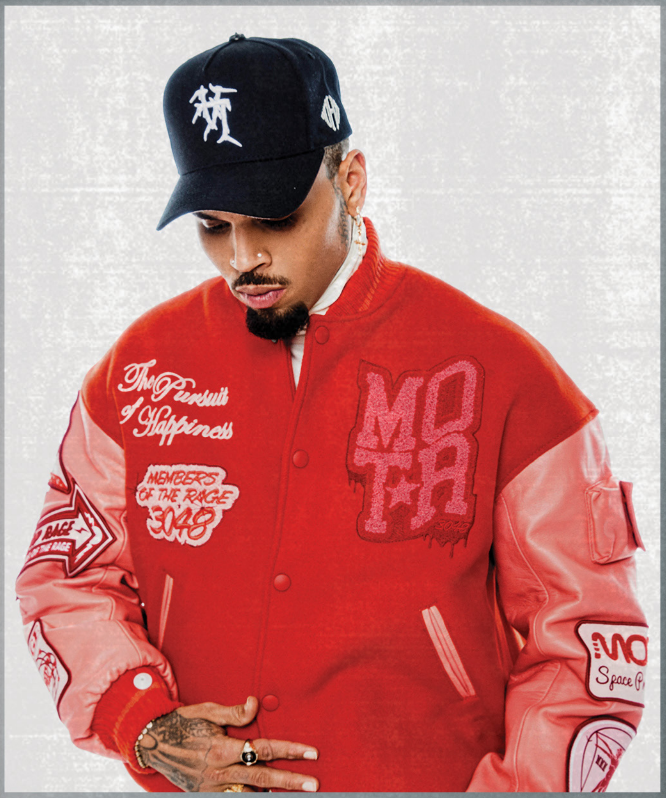
BEST NEW ARTIST

Warren’s “Ordinary” proved to be anything but as the song traveled an extraordinary path through much of 2025 and established the former social media influencer as a major pop force. The song of enduring love and devotion that Warren co-wrote about his wife spent a record 15 weeks atop *Billboard*’s Mainstream Top 40 chart, surpassing the record that Ace of Base’s “The Sign” established over 30 years ago, as well as 10 weeks at No. 1 on the Hot 100. Warren, who won best new artist at the 2025 MTV Video Music Awards, also became a bona fide live draw with his sold-out Cheaper Than Therapy Tour, while his first arena outing will kick off next spring.

RAE: ETHAN JAMES GREEN. WARREN: JACK DYTRYCH.

RCA

NOMINEE



BEST R&B PERFORMANCE
“IT DEPENDS”
(CHRIS BROWN FEAT. BRYSON TILLER)

BEST R&B SONG
“IT DEPENDS”
(CHRIS BROWN FEAT. BRYSON TILLER)

GRAMMY AWARDS®

CHRIS BROWN & BRYSON TILLER

OLIVIA DEAN

BEST NEW ARTIST

Rising U.K. singer-songwriter Dean crashed on U.S. shores in a massive way in 2025. After becoming a hit-maker in her home country with 2023 debut album *Messy*, she leveled up to global star with this year's *The Art of Loving*, a breezy collection of in-and-out-of-love songs elevated by Dean's tender vocals and winning personality. Spawning four Hot 100 hits (and counting) — "So Easy (To Fall in Love)," "A Couple Minutes," "Nice to Each Other" and the breakout top five smash "Man I Need" — the album established Dean as one of the year's buzziest artists, leading to a performance slot on *Saturday Night Live*, a run of dates opening for Sabrina Carpenter's *Short n' Sweet* tour and a stateside headlining arena run of her own to come in 2026.

SOMBR

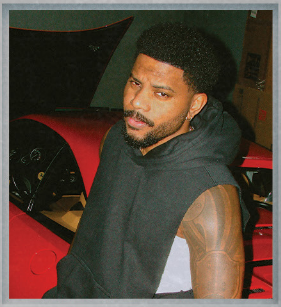
BEST NEW ARTIST

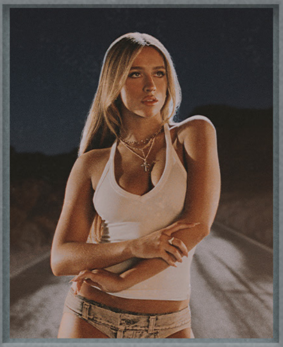
At 20, sombr is the youngest best new artist nominee since Olivia Rodrigo and The Kid LAROI, who were both 18 when their nominations were announced four years ago. His first two hits, "Undressed" and "Back to Friends," were back-to-back No. 1s on *Billboard*'s Hot Rock & Alternative Songs chart. Both also reached the top 20 on the Hot 100, and sombr's debut album, *I Barely Know Her*, cracked the top 10 on the Billboard 200. Having written all songs on the album by himself, sombr's lyrics show a depth far beyond his years, such as this memorable line from the bridge in "Undressed": "And I don't want the children of another man to have the eyes of a girl I won't forget." He produced two of the album's tracks by himself and co-produced the rest with Tony Berg (Squeeze, Phoebe Bridgers).

DEAN: LOLA MANSELL. SOMBR: BRYCE GLENN.

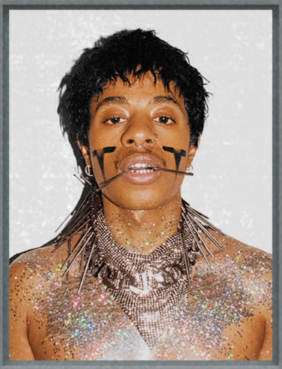
CONGRATS TO OUR NOMINEES

RCA





BRYSON TILLER
BUDDY GUY
CHRIS BROWN
DAVIDO
KAYTRANADA
SKEPTA
SLEEP TOKEN
SZA
TATE MCRAE
TEEZO TOUCHDOWN
TYLER CHILDERS
WIZKID



GRAMMY AWARDS®

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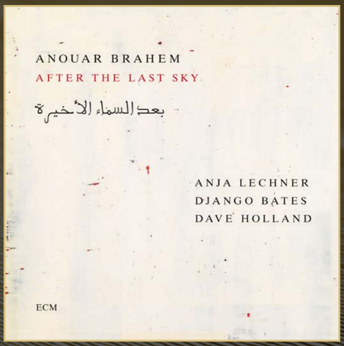
VERVE LABEL GROUP CONGRATULATES OUR GRAMMY® NOMINEES

Verve Deutsche Grammophon ECM impulse

PRODUCER OF THE YEAR, NON-CLASSICAL
BLAKE MILLS


ANOUAR BRAHEM
AFTER THE LAST SKY
بعد السماء الأخيرة
ANJA LECHNER
DJANGO BATES
DAVE HOLLAND
ECM

BEST ALBUM NOTES
AFTER THE LAST SKY
ADAM SHATZ, ALBUM NOTES WRITER
(ANOUAR BRAHEM, ANJA LECHNER,
DJANGO BATES, DAVE HOLLAND)

Portrait
Samara Joy

BEST JAZZ VOCAL ALBUM
PORTRAIT
SAMARA JOY

BEST JAZZ PERFORMANCE
PEACE OF MIND / DREAMS COME TRUE
SAMARA JOY

PINO PALLADINO AND BLAKE MILLS
THAT WASN'T A DREAM

BEST ENGINEERED ALBUM, NON-CLASSICAL
THAT WASN'T A DREAM
JOSEPH LORGE & BLAKE MILLS, ENGINEERS;
PATRICIA SULLIVAN, MASTERING ENGINEER

BIG MONEY
JON BATISTE

BEST AMERICANA ALBUM
BIG MONEY
JON BATISTE

BEST AMERICAN ROOTS PERFORMANCE
LONELY AVENUE
JON BATISTE FEATURING RANDY NEWMAN

BEST AMERICAN ROOTS SONG
BIG MONEY
JON BATISTE, MIKE ELIZONDO &
STEVE McEWAN, SONGWRITERS

INTERSCOPE RECORDS Verve

Deutsche Grammophon
SHOSTAKOVICH
SYMPHONIES · CONCERTOS · LADY MACBETH OF MTSENSK DISTRICT
YUJA WANG · BAIBA SKRIDE · YO-YO MA
BOSTON SYMPHONY ORCHESTRA · ANDRIS NELSONS

BEST ENGINEERED ALBUM, CLASSICAL
SHOSTAKOVICH: LADY MACBETH OF THE MTSENSK DISTRICT
SHAWN MURPHY & NICK SQUIRE, ENGINEERS;
TIM MARTYN, MASTERING ENGINEER (ANDRIS
NELSONS, KRISTINE OPOLAIS, GÜNTHER
GROISSBÖCK, PETER HOARE, BRENDEN GUNNELL
& BOSTON SYMPHONY ORCHESTRA)

Deutsche Grammophon
MESSIAEN: TURANGALÎLA-SYMPHONIE
YUJA WANG
ANDRIS NELSONS | BOSTON SYMPHONY ORCHESTRA

BEST ORCHESTRAL PERFORMANCE
MESSIAEN: TURANGALÎLA-SYMPHONIE
ANDRIS NELSONS, CONDUCTOR
(BOSTON SYMPHONY ORCHESTRA)

JEANINE TESORI / LIBRETTO BY GEORGE BRANT
GROUNDED
Emily D'Angelo · Ben Bliss · Ellie Dehn · Kyle Miller · Greer Grimsley
The Metropolitan Opera Orchestra and Chorus
YANNICK NÉZET-SÉGUIN
The Metropolitan Opera
Deutsche Grammophon

BEST OPERA RECORDING
TESORI: GROUNDED
YANNICK NÉZET-SÉGUIN, CONDUCTOR; BEN BLISS, EMILY D'ANGELO, GREER GRIMSLEY & KYLE MILLER; DAVID FROST, PRODUCER (THE METROPOLITAN OPERA ORCHESTRA; THE METROPOLITAN OPERA CHORUS; GEORGE BRANT)

Deutsche Grammophon
WILLIAM GRANT STILL // SYMPHONIES NO. 2 & NO. 4
MARGARET BONDS // THE MONTGOMERY VARIATIONS
YANNICK NÉZET-SÉGUIN
THE PHILADELPHIA ORCHESTRA

BEST ORCHESTRAL PERFORMANCE
STILL & BONDS
YANNICK NÉZET-SÉGUIN, CONDUCTOR
(THE PHILADELPHIA ORCHESTRA)

WICKED
THE SOUNDTRACK
MUSIC & LYRICS BY
STEPHEN SCHWARTZ

BEST COMPILATION SOUNDTRACK FOR VISUAL MEDIA
WICKED
Cynthia Erivo, Ariana Grande (& Wicked Movie Cast)

BEST POP DUO/GROUP PERFORMANCE
DEFYING GRAVITY
CYNTHIA ERIVO & ARIANA GRANDE

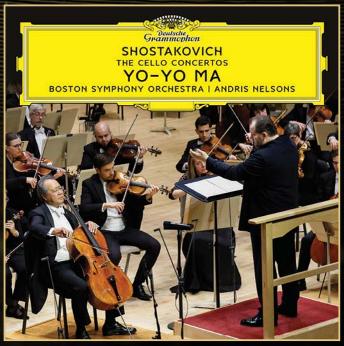
Deutsche Grammophon
SHOSTAKOVICH
THE PIANO CONCERTOS | SOLO WORKS
YUJA WANG
BOSTON SYMPHONY ORCHESTRA | ANDRIS NELSONS

BEST CLASSICAL INSTRUMENTAL SOLO
SHOSTAKOVICH: THE PIANO CONCERTOS; SOLO WORKS
YUJA WANG; ANDRIS NELSONS, CONDUCTOR
(BOSTON SYMPHONY ORCHESTRA)

ORIGINAL MOTION PICTURE SCORE
WICKED
SCORE BY
JOHN POWELL AND STEPHEN SCHWARTZ

BEST SCORE SOUNDTRACK FOR VISUAL MEDIA
(Includes Film & Television)
WICKED
JOHN POWELL & STEPHEN SCHWARTZ, COMPOSERS

BEST INSTRUMENTAL COMPOSITION
TRAIN TO EMERALD CITY
JOHN POWELL & STEPHEN SCHWARTZ, COMPOSERS


Deutsche Grammophon
SHOSTAKOVICH
THE CELLO CONCERTOS
YO-YO MA
BOSTON SYMPHONY ORCHESTRA | ANDRIS NELSONS

BEST CLASSICAL INSTRUMENTAL SOLO
SHOSTAKOVICH: THE CELLO CONCERTOS
YO-YO MA; ANDRIS NELSONS, CONDUCTOR
(BOSTON SYMPHONY ORCHESTRA)

Lush Life
SETH MACFARLANE
THE LOST Sinatra ARRANGEMENTS
NELSON RIDDLE · BILLY MAY · DON COSTA
JOHN WILSON

BEST ARRANGEMENT, INSTRUMENTS AND VOCALS
HOW DID SHE LOOK?
NELSON RIDDLE, ARRANGER (SETH MACFARLANE)

Cynthia Erivo
I Forgive You

BEST ARRANGEMENT, INSTRUMENTAL OR A CAPPELLA
BE OKAY - CYNTHIA ERIVO
CYNTHIA ERIVO, ARRANGER

GRAMMY® NOMINATED

DAVIDO

BEST AFRICAN MUSIC PERFORMANCE

WITH YOU

FT. OMAH LAY

FOR YOUR GRAMMY AWARDS® CONSIDERATION

Best Pop Solo Performance

"DAISIES"
Justin Bieber

Bieber gave fans "DAISIES" and now the Recording Academy is giving him *his* flowers. As the lead single from *SWAG* — his first album in four years — "DAISIES" introduced the mature, skillful R&B-pop sound he cultivated during his time away. By forgoing a dense pop approach in favor of a simple, galloping drum beat and sunny guitar riffs, the track leaves plenty of space for Bieber's vocal talents — and yes, his swagger — to fully bloom in a way that feels fresh and classic at the same time.

"Manchild"
Sabrina Carpenter

If Carpenter was still honing her signature mix of pure pop and country-tinged vocals on her 2024 album, *Short n' Sweet*, "Manchild," the lead single for this year's *Man's Best Friend*, finds her having fully mastered that singular blend — and solidifying her stance as a superstar to beat with a sound that's entirely her own. Key to this track's charm is Carpenter's expert, winking delivery of clever disses and witty "Sabrina-isms," as she verbally decimates incompetent men so sweetly and innocently that most of them would probably be too busy dancing along to even notice.

Gaga

"Disease"
Lady Gaga

Having long since shaken up the pop music landscape with her dark, maximalist anthems, Gaga had little to prove with "Disease" — which makes it all the more epic that she treated the song as if she did. On the lead single from the icon's *MAYHEM*, Gaga sings as if her life depends on it, her voice bursting with all the theatricality and limitlessness her Little Monsters originally fell in love with nearly two decades ago. Just as catchy as its title, the track marks a return to form that's so pure and effective that all that's left for Gaga to do is show up to the 2026 ceremony dressed as an egg.

"The Subway"
Chappell Roan

Up for best pop solo performance for the second year in a row (following "Good Luck, Babe!" in 2025), Roan is only getting better with each single. In August, when the Missouri native dropped "The Subway," her dynamic post-heartbreak ballad, many quickly feted it as her best vocal performance to date — and despite the stiff competition, just one listen through that devastating, belted outro is all it takes to realize "The Subway" is a top contender for that title. She's got a way, indeed.

"Messy"
Lola Young

Deftly changing pace and cadence with each verse and chorus of her breakout smash, Young achieves a sound that, as her lyrics would say, is both messy and clean, but in the best possible way. The South London singer's crackling voice and robust delivery make her one of contemporary pop's most powerful and versatile performers, and while "Messy" is certainly an excellent showcase of that, it also provides a holistic sense of Young's personality and star power that indicates this Grammy nod won't be her last. —HANNAH DAILEY

POP

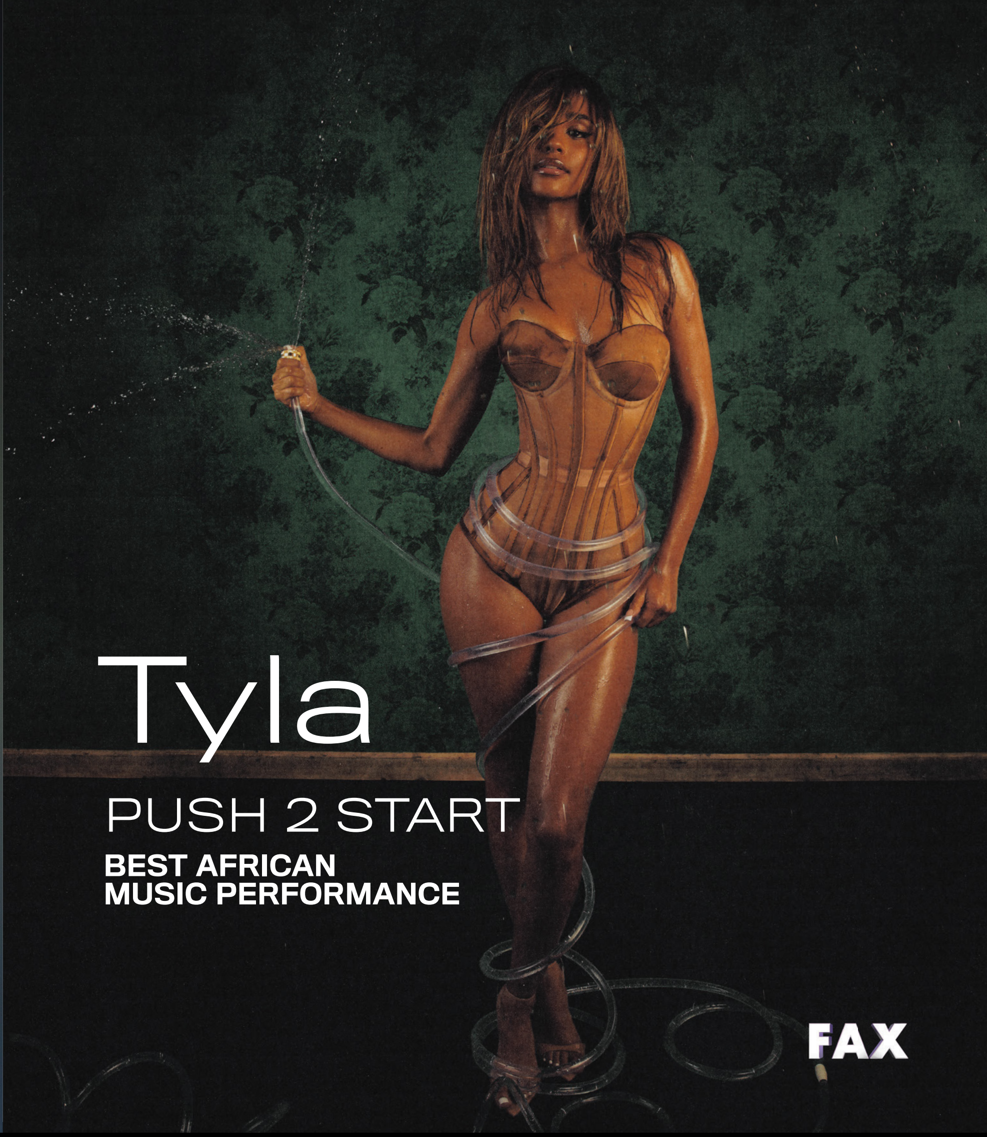
KEVIN MAZUR/GETTY IMAGES

GIVĒON

BELOVED

BEST R&B ALBUM

ISLA
not so fast

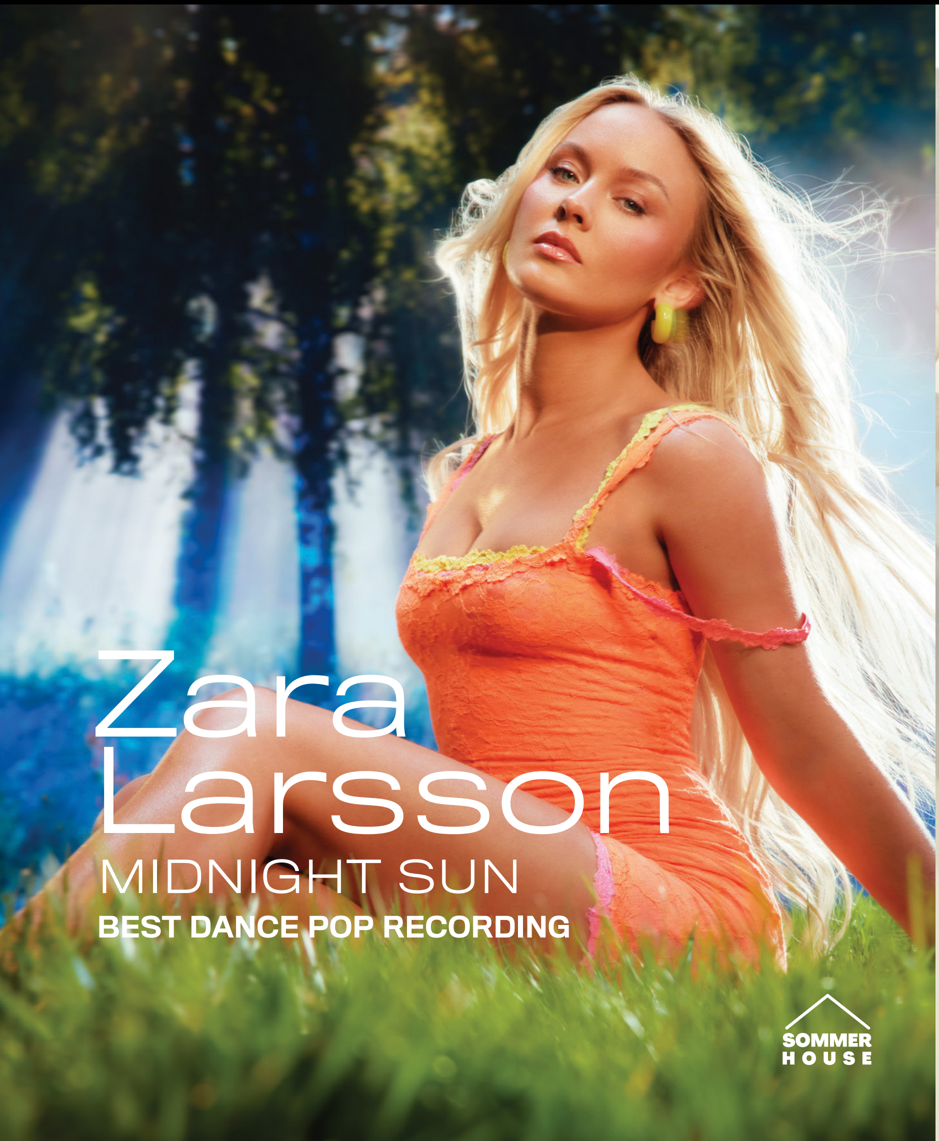


Tyla

PUSH 2 START

BEST AFRICAN MUSIC PERFORMANCE

FOR YOUR GRAMMY® CONSIDERATION Epic

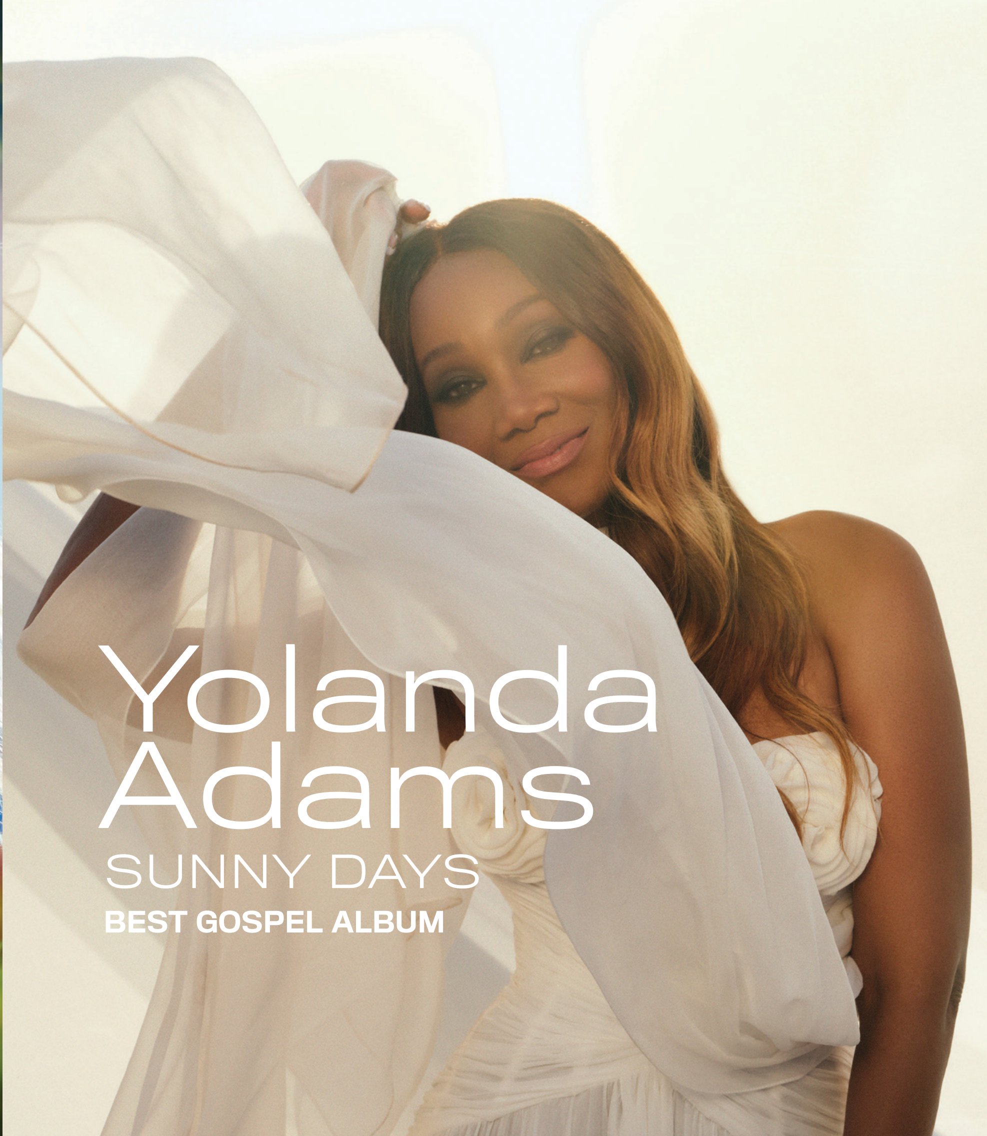


Zara Larsson

MIDNIGHT SUN

BEST DANCE POP RECORDING

SOMMER HOUSE



Yolanda Adams

SUNNY DAYS

BEST GOSPEL ALBUM

Teddy Swims

CLAIRE MARIE VOGEL

Best Pop Vocal Album

SWAG

Justin Bieber

After churning out yet another pop blockbuster in 2021's *Justice*, Bieber returned to his first love. Aided by indie production maestros Mk.gee and Dijon, he leaned into the tender rhythms and sensual storytelling of R&B. Specifically informed by the genre's '80s run, Bieber folds those influences into his most singular artistic statement yet. Racked with ruminations on fatherhood, religion, humanity and mortality, *SWAG*, which reached No. 2 on the Billboard 200 and spawned Billboard Hot 100 hits "DAISIES" (No. 2) and "YUKON" (No. 17), is Bieber at his most limitless and adventurous.

MAYHEM

Lady Gaga

The same night Gaga picked up her 14th Grammy for "Die With a Smile," her five-week Hot 100 No. 1 collaboration with Bruno Mars, she debuted the video for the lead single from *MAYHEM*, her strongest dance-pop offering in more than a decade. Supported by "Disease" (No. 27) and "Abracadabra" (No. 13), *MAYHEM* marked Mother Monster's return to form with a characteristically dark collection of synth-pop bangers sourced from her tumultuous early 2020s. In addition to a smash arena tour, *MAYHEM* and its deluxe edition released in September also bridged Gaga's recording and acting careers with "The Dead Dance" (No. 40), which doubled as a key *Wednesday* soundtrack offering.

Man's Best Friend

Sabrina Carpenter

One year after winning her first two Grammys for *Short n' Sweet*, Carpenter returns with six nods for *Man's Best Friend*. Anchored by heavy doses of '70s country and disco, the Billboard 200-topping album launched a Hot 100 No. 1 single in "Manchild" and an additional top 10 hit in "Tears" (No. 3). A semisatirical album that explores her accountability journey as it relates to head-spinning romantic relationships, *Man's Best Friend* defied its overblown artwork controversy (criticized for its perceived misogyny) and cemented itself as a distinct musical and artistic chapter in Carpenter's evolution.

Something Beautiful

Miley Cyrus

In 2024, Cyrus scored her first two Grammy wins for "Flowers." Despite reaching No. 4 on the Billboard 200, *Something Beautiful* didn't launch a comparable hit — but its ambitious mélange of pop, rock and ambient music earned a different kind of acclaim. Featuring contributions from Brittany Howard, Emile Haynie and Andrew Watt, *Something Beautiful* is Cyrus' brash and brutal answer to pop's most commercialized pockets, from the epic, genre-shifting title track to supermodel Naomi Campbell's fierce cameo on "Every Girl You've Ever Loved."

I've Tried Everything but Therapy (Part 2)

Teddy Swims

"Lose Control" is now the longest-running Hot 100 song of all time (112 weeks), but all Teddy Swims had to show for it at the 2025 ceremony was a best new artist nomination. This time, the Georgia-born singer-songwriter earned a nod for the second half of his debut studio album, which spawned the top 40 hit "Bad Dreams" (No. 30) and a GIVĒON duet ("Are You Even Real") that topped Adult R&B Airplay. As the preeminent blue-eyed soul crooner of the 2020s, Teddy Swims' big-voiced, guitar-backed ballads have made him a household name across demographics thanks to his soulful timbre, sweeping arrangements and widely relatable lyrics. —KYLE DENIS

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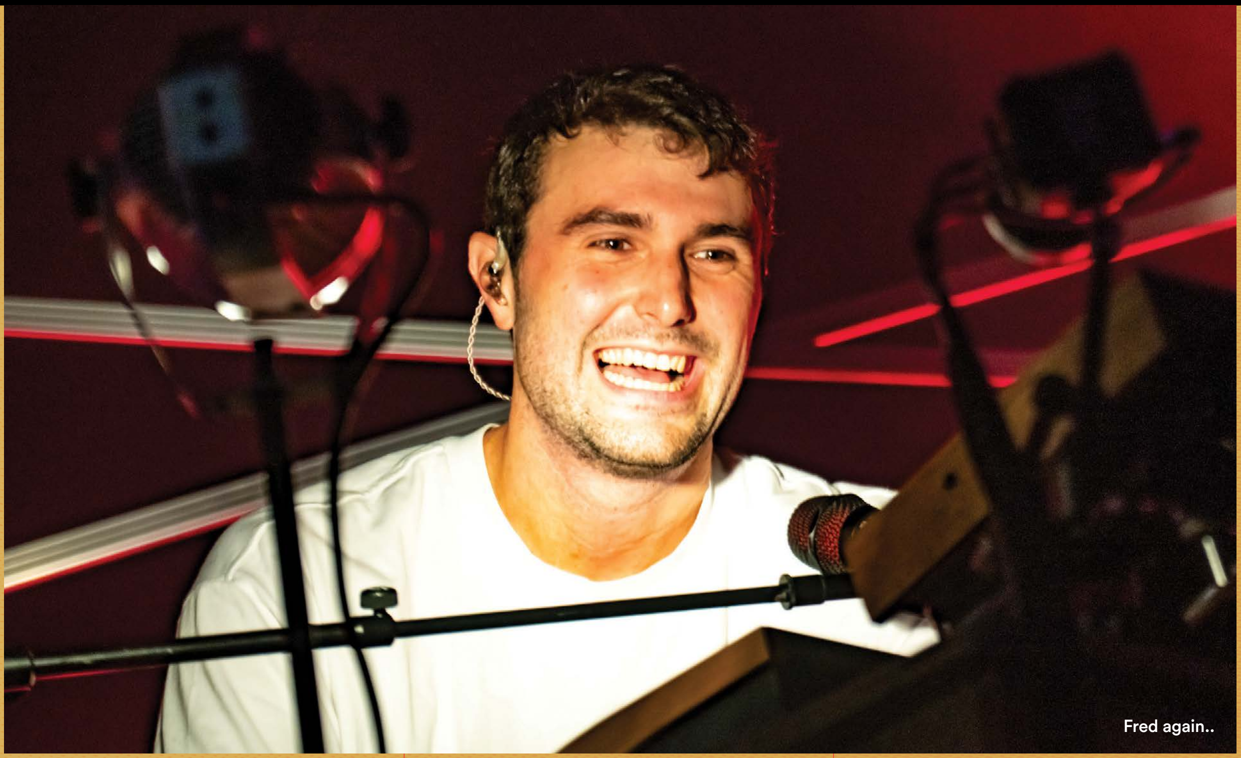

Fred again..

Best Dance/ Electronic Recording

“No Cap”

Disclosure and Anderson .Paak

Disclosure, producer;
Guy Lawrence, mixer

It feels criminal, or at least incorrect, that Disclosure has never won a Grammy, particularly after changing the course of EDM with its 2013 debut, *Settle*. With 10 nominations since 2014, English brothers Guy and Howard Lawrence may get their moment this year with “No Cap,” a playful, sexy, acid-y and characteristically sophisticated body-shaker that traverses ear-catching sonic terrain (particularly with its tight percussion) and packs serious steam thanks to vocals from the always incandescent Anderson .Paak.

“Victory Lap”

Fred again.., Skepta and PlaqueBoyMax

Blake Cascoe, Berwyn Du Bois,
Fred again.., Darcy Lewis,
Dan Mayo and PlaqueBoyMax,
producers; Tom Norris, mixer

Like fellow nominees Disclosure, Kaytranada and Skrillex, Fred again.. is an obvious favorite among dance/electronic voters, having garnered nine nominations and two wins since 2021. On his June track “Victory Lap,” the English producer embraces the harder, darker and more hip-hop-oriented aspects of his sound, with the hypnotic production creating a foundation for hard-as-nails verses by New Jersey rapper PlaqueBoyMax and U.K. grime titan Skepta. Fred ultimately released four more versions of this song, each including an additional artist, but this one remains the favorite.

“Space Invader”

Kaytranada

Kaytranada, producer;
Kaytranada, mixer

Kaytranada has always been especially gifted at taking classic R&B samples and melding them into his work — magic he works once again with “Space Invader.” The opening track from his August album, *Ain’t No Damn Way!*, features vocals from Y2K diva Latrelle courtesy of her 2001 song “My Life,” with Kaytranada weaving this sample through a production assembled from spare, dry drums and a hypnotic synth line. A victory here would be the third Grammy win for the Haitian Canadian producer, who swept the two dance/electronic categories in 2021.

“VOLTAGE”

Skrillex

John Feldmann and Skrillex,
producers; Luca Pretolesi,
Skrillex and Virtual Riot, mixers

Skrillex had a breakthrough year at the 2012 Grammys, when his ferocious and scene-shaking innovations in dubstep established him as one of the movement’s most crucial new producers — and also earned him a trio of awards. Now, 13 years and six more Grammys later, he’s once again nominated in this category for “VOLTAGE,” which poetically contains the same metal-bending signatures as his work from the 2012 era. Rumored to have been made during that time frame, and then lost on a stolen laptop, the track is a two-minute thrill ride of builds and drops, tapping into nostalgia while freshening up the catalog by being the rare Skrillex track to feature his own full-throated singing, which works here to victorious tear-jerking effect.

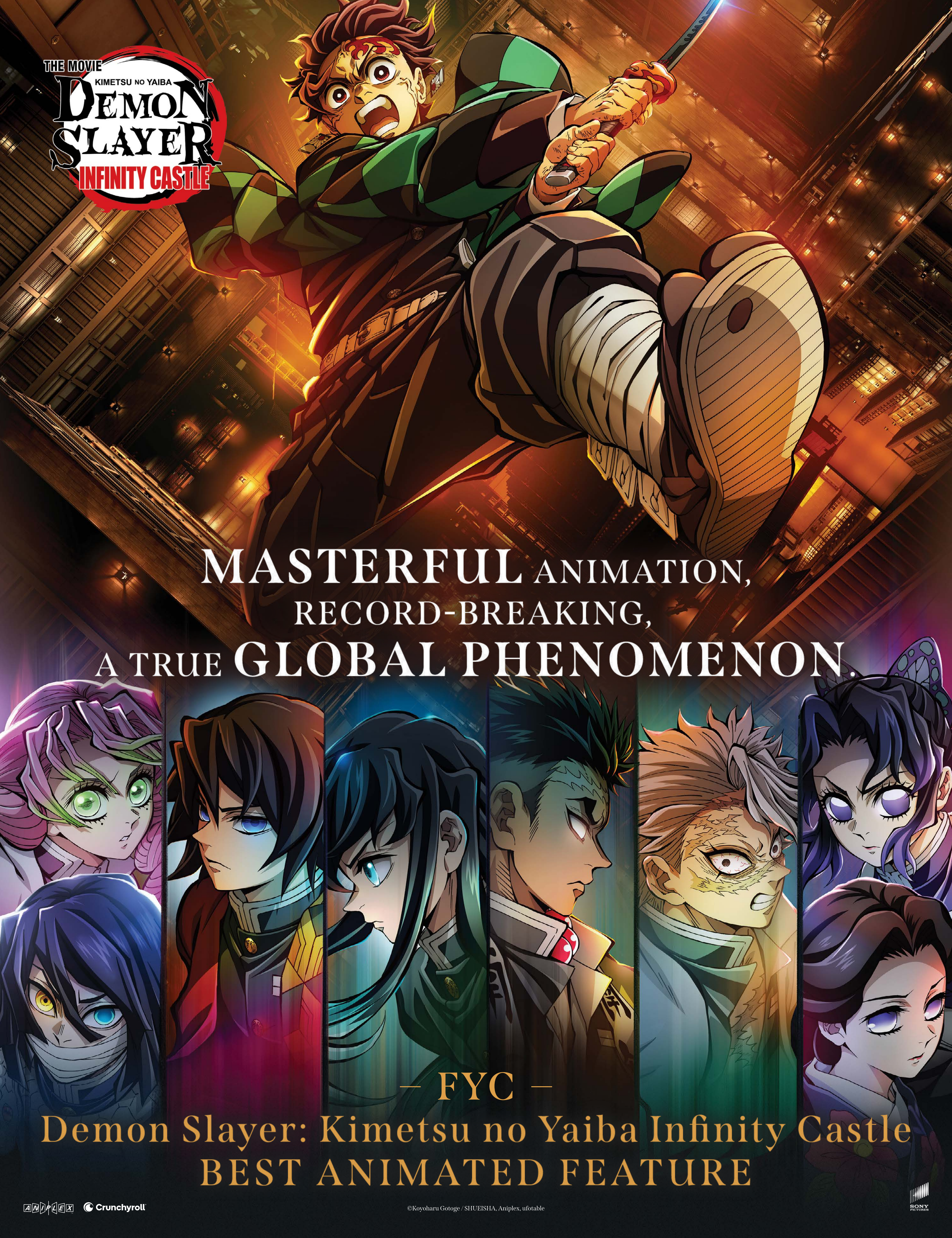
“End of Summer”

Tame Impala

Kevin Parker, producer;
Kevin Parker, mixer

It may be easy to consider Tame Impala an interloper in this category — until remembering that its mastermind, Kevin Parker, won this award earlier this year for his vocal work on Justice’s unstoppable “Neverender.” He returns to the category with “End of Summer,” the lead single from *Deadbeat*, the first full-blown dance album in the beloved alt-rock act’s long tenure. Parker flexes his attunement with dance on this seven-plus-minute stunner, which fuses electronica with rave-y psychedelia and his signature ribbon of a voice. The track travels into progressively more interesting and euphoric sonic territories with each of its five movements. —KATIE BAIN

FRANCESCO PRANDONI/GETTY IMAGES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BEST ANIMATED FEATURE

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SONY PICTURES

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Best Dance/ Electronic Album

EUSEXUA
FKA twigs

Incredibly, FKA twigs has only one other Grammy nomination to her name: The U.K. chameleon was up for best music video in 2020. This year's nomination gives twigs an overdue music-centered nod for her textural and sublime 2025 underground club album, *EUSEXUA*, a career high. She has said she invented the title to mean "so euphoric" that one could "transcend human form." There are indeed moments of real alchemy as she traverses house, techno and industrial, with the glitchy "Drums of Death" fusing equal parts Berghain and Wilson Phillips and "Girl Feels Good" channeling Madonna's electronica blueprint, *Erotica*.

Ten Days
Fred again..

The English producer releases music at such a feverish pace that it's fair for his 2024 album, *Ten Days*, to feel, by this voting period, far away. But revisiting the project reveals all the freshness and style that dazzled listeners and crowds around the world when the project dropped, with the punchy Anderson .Paak collaboration "places to be" and the heartstring-pulling "adore u" capturing the bright and wistful area of Fred's sound. Despite having won two Grammys and receiving a best new artist nomination in 2024, Fred has never attended a Grammy event. Regardless of whether he makes an appearance in 2026, his presence again looms large over the dance/ electronic categories.

Fancy That
PinkPantheress

English producer PinkPantheress receives her first two Grammy nominations in 2025: one in best dance pop recording for her track "Illegal" and one here for *Fancy That,* the project that includes it. Technically defined as a mixtape, *Fancy That* is a delicious 20-minute swirl of garage, drum'n'bass and sleek dance-pop productions where she elevates her output — and, alongside FKA twigs, it brings a welcome dose of female energy and artistry to this historically male-dominated category.

Inhale / Exhale
Rüfüs Du Sol

A new Rüfüs du Sol album is always a dance-world event, and with 2024's *Inhale / Exhale*, the Australian-born trio extended and innovated its signature atmospheric sound to stirring effect. And not just on record, as the live electronic act put up the biggest tour of its career behind the album with a run that included sold-out stadium shows in the United States and beyond. While commercial success and box-office revenue don't always correlate to Grammy love, Rüfüs certainly has set a precedent here, having won the dance/ electronic recording award in 2022 and earning another four nominations over the years.

Fuck U Skrillex You Think Ur Andy Warhol but Ur Not!! <3
Skrillex

The gloriously titled *Fuck U Skrillex You Think Ur Andy Warhol but Ur Not!! <3* comprises 34 tracks, many of them clocking in at roughly a minute or less and some consisting mostly of bird calls. The MC voice on the opener "recommends that you listen to this album start to finish. Thank you for not skipping," and true to this command, most of the set wouldn't make sense if not heard in this continuous mix format. A 46-minute whiplash of screeching beats, tongue-in-cheek jokes ("We *killed* Skrillex! Listen to this song and we'll tell you where to find the body!" one track announces), moments of silence and roughly 30 special guests including Boys Noize, 100 gecs' Dylan Brady and G Jones, the album contains all the wild inventiveness that established Skrillex as a Grammy favorite more than a decade ago. —K.B.

PinkPantheress

TODD OWYOUNG/NBC

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Best Rock Song

"As Alive as You Need Me To Be"

Nine Inch Nails

Songwriters: Trent Reznor, Atticus Ross

From the first soundtrack credited to Nine Inch Nails (as opposed to Reznor and Ross), this throbbing, hypnotic industrial rocker hit No. 2 on the Mainstream Rock Airplay chart — which means it's faring better with audiences than the movie, *Tron: Ares*, it hails from. Reznor has four Grammys to his name and Ross has two, but none of those are in this category — in fact, the last time NIN was nominated for best rock song was at the 1996 Grammys for its track "Hurt." The two-time Academy Award winners are a decorated duo, but they have yet to nab this trophy.

"Caramel"

Sleep Token

Songwriters: Vessel, II

When Sleep Token debuted atop the Billboard 200 with fourth album (and major-label debut) *Even in Arcadia* in May, it was a win for the English metal band and the genre in general: The album earned the biggest week by units for a hard-rock set in nearly two years, and the radio-friendly "Caramel" went top 40 on the Billboard Hot 100. While the mysterious cult favorites are Grammy newcomers, they benefit from the reality that unlike many of their peers, they're successfully making audiences under 30 care about rock music again.

Williams

ERIKA GOLDRING/GETTY IMAGES

"Glum"

Hayley Williams

Songwriters: Daniel James, Hayley Williams

A confessional, existentially lonely alt-rock strummer, "Glum" is from Williams' third solo album, *Ego Death at a Bachelorette Party*. The Paramore frontwoman has three Grammys to her name — all as a member of Paramore, including one for co-writing its hit "Ain't It Fun," which triumphed in this category in 2015. Given that track record, she's a strong contender — and it doesn't hurt that in the decade since Paramore emerged victorious, six of the 10 best rock song winners were tracks written or co-written by women.

"Never Enough"

Turnstile

Songwriters: Daniel Fang, Franz Lyons, Pat McCrory, Meg Mills, Brendan Yates

Turnstile's ambitious latest album, *Never Enough*, clearly struck a note with Grammy voters — the Baltimore punk band scored five nominations for next year's awards show. That elevates its career total to eight with no wins thus far, but "Never Enough" could change that. Not only does the dreamy, wide-screen title track show a more accessible side of the hard-charging band, but it benefits from familiarity, having topped *Billboard*'s Alternative Airplay chart in August.

"Zombie"

Yungblud

Songwriters: Dominic Harrison, Matt Schwartz

After being passed over in previous years, Yungblud has earned his first three Grammy nominations for 2026. "Zombie," a self-lacerating power ballad from the English singer-songwriter, went top 40 on the Hot Rock & Alternative Songs chart and could deliver him his first win. If not, he's still in competition for best rock performance with his stunning live version of Black Sabbath's "Changes" (from Ozzy Osbourne's farewell concert, *Back to the Beginning*) and best rock album (*Idols*). —JOE LYNCH

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Best Alternative Music Album

Sable, fable

Bon Iver

On Bon Iver's fifth album, Justin Vernon made it his mission to step out from the indie folk sadness of the project's previous records. The result is a bubbly dose of sunshine that still maintains the technical twists and turns of some of Bon Iver's best work. On songs like "Everything Is Peaceful Love" and "Walk Home," Vernon coos about climbing trees and having sex, while Dijon and Mk.gee add their obscure, nylon mixes to "Day One" and "From," respectively. Overall, the album may depart from what fans expect Bon Iver to feel like, but *Sable, fable* takes the emotional heft of the act to gleeful new heights.

Songs of a Lost World

The Cure

Sixteen years after their last album, Robert Smith and his band of misfits grapple with aging and the deteriorating society around them on the surprisingly dour *Songs of a Lost World*. Gone are the days of giddy love songs and psychedelic joyrides such as "Just Like Heaven" and "The Lovecats." In their place are songs like "A Fragile Place," where Smith croons, "I never thought I'd need to feel regret for all I never was." It's all deliciously dramatic and grandiose in a way only The Cure can pull off.

Don't Tap the Glass

Tyler, The Creator

While 2024's *Chromakopia*, an album of the year nominee, explored heavy themes of Black identity and nonmonogamy, 2025's *Don't Tap the Glass* is Tyler, The Creator's most lighthearted project ever. Tyler uses his ninth album — a rambunctious, fun and funky compilation of dance tracks — to call out the "weirdos" and haters who have polluted his life, all while demanding his fans hit the dancefloor and sweat out the bad vibes as soon as possible.

Wet Leg's Teasdale

TAYLOR HILL/WIREIMAGE

moisturizer

Wet Leg

The U.K. band's bizarre, playful and energetic sophomore outing is almost a reinvention, as the group expanded to a five-piece and began stepping into broader, more expansive punk-rock atmospheres. The album truly soars when lead singer Rhian Teasdale puts on a silly voice and overenunciates "level up" on "Catch These Fists," dialing up the absurdity just enough to make Wet Leg stand out among a crowded indie rock scene, but not enough to make it feel farcical.

Ego Death at a Bachelorette Party

Hayley Williams

On the Paramore frontwoman's third solo album and first independent release, Williams toys with a wide range of experimental pop backdrops to ruminate on grief, racism and professional roadblocks. While already a pop-rock legend thanks to her work with Paramore, *Ego Death* explores the exasperation that comes from fame with widely appealing juicy pop hooks — and represents an artistic evolution for Williams, who appears fully ready to step out from her group's shadow. This Grammy nomination reaffirms that her shift is paying off in big ways.

—MACKENZIE CUMMINGS-GRADY

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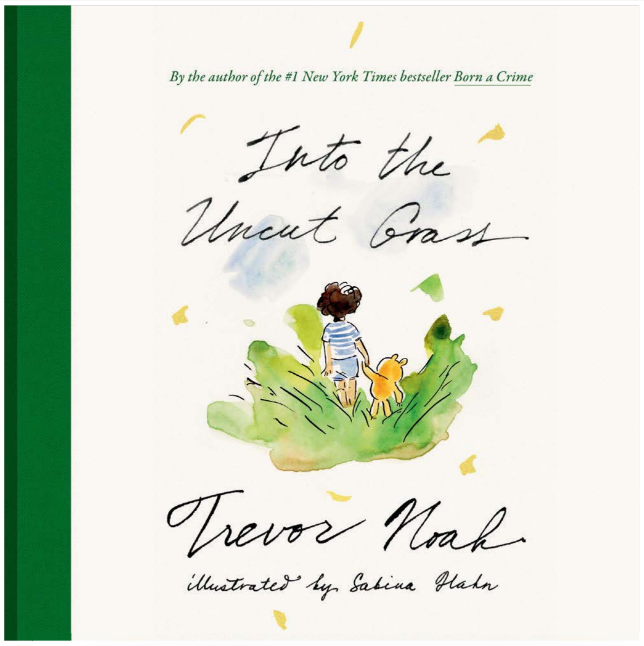
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Walker

Best R&B Song

“Folded”

Kehlani

Songwriters: Darius Dixson, Andre Harris, Donovan Knight, Don Mills, Kehlani Parrish, Khris Riddick-Tynes, Dawit Kamal Wilson

After their 2024 single “After Hours” was nominated for best R&B song for the 2025 ceremony, Kehlani hopes to win in this category at the 2026 Grammy Awards with “Folded,” the biggest record of their career to date. From their exceptionally layered songwriting about wrapping up a past relationship that may make someone want to give in to the luxurious ’90s R&B production, this breakup anthem proves Kehlani stands on the shoulders of R&B giants — and they continue uplifting her, as Toni Braxton, Brandy, Tank and more remixed “Folded” for their *Homage Pack*. The track is also up for best R&B performance.

“Heart of a Woman”

Summer Walker

Songwriters: David Bishop, Summer Walker

Walker earns her first best R&B song nod with “Heart of a Woman,” the lead single from her third studio album, *Finally Over It*. Her nostalgic, soul-baring ballad preaches the power of a woman’s unconditional love, no matter how undeserving the recipient may be with his trifling ways. “Heart of a Woman” is also nominated for best R&B performance and landed at No. 3 on the R&B/Hip-Hop Airplay chart.

“It Depends”

Chris Brown featuring Bryson Tiller

Songwriters: Nico Baran, Chris Brown, Ant Clemons, Ephrem Lopez Jr., Ryan Press, Bryson Tiller, Elliott Trent, Dewain Whitmore Jr.

After winning best R&B album with the deluxe version of *11:11* in 2025, Brown could emerge victorious in this R&B category with “It Depends,” featuring his Breezy Bowl XX tour mate Tiller. The two croon about treating a woman right inside the bedroom on this lustful, late-night jam that later received a remix from Usher, whose 1998 hit “Nice & Slow” it samples. The song is also up for best R&B performance, bringing Brown’s career tally of nominations to 27.

“Overqualified”

Durand Bernarr

Songwriters: James John Abrahart Jr., Durand Bernarr, John Derisme, Egberto “Budda” Foster, Amaire Johnson, Frank Moka, Cary Singer, Chase Worrell

Bernarr is “Overqualified” not only in this category but also in the romantic department. On this song, he boasts about being all that a lover needs in their life (and then some), even if he has yet to find someone like that for himself. “Overqualified” is featured on Bernarr’s third studio album, *BLOOM*, which is nominated for best progressive R&B album, while another one of its tracks, “Here We Are,” is up for best traditional R&B performance.

“YES IT IS”

Leon Thomas

Songwriters: Jariuce Banks, Lazaro Andres Camejo, Mike Hector, Peter Lee Johnson, Rodney Jones Jr., Ali Prawl, Leon Thomas

Thomas’ credit on SZA’s “Snooze” earned him his first Grammy in 2024 for best R&B song, and he’s again recognized in this category for 2026 for his own song “YES IT IS.” Another standout track from his critically acclaimed second album, *MUTT* — a contender for album of the year and best R&B album — “YES IT IS” serves as Thomas’ reassurance that the apple of his eye is truly his. He has six total Grammy nominations, including best new artist, best R&B performance with “MUTT (Live From NPR’s *Tiny Desk*)” and best traditional R&B performance with “Vibes Don’t Lie.” —HERAN MAMO

R&B

DEREK WHITE/GETTY IMAGES

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Best Music Film

DEVO

Directed by Chris Smith

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Best R&B Album

BELOVED

GIVĒON

Since receiving his first nomination for best R&B album in 2021 for his *Take Time* EP, GIVĒON has now earned eight career Grammy nominations. The heartthrob's second album, *BELOVED*, finds the "Heartbreak Anniversary" singer-songwriter once again masterfully fusing classic and modern R&B sounds to craft a tuneful backdrop for deeper, real-life-culled stories about two universal subjects: love and romance. Spinning off two hits with his velvety baritone — "Twenties" and "Rather Be" — GIVĒON further heralded his talent by duetting with Teddy Swims on the engaging track "Are You Even Real."

Why Not More?

Coco Jones

The singer-songwriter-actress enters the 2026 derby with one Grammy win — best R&B performance for "ICU" in 2024 — and eight nominations. With debut album *Why Not More?*, Jones told *Billboard* that her quest was to "push the boundaries of what R&B can be," as well as "let my hair down and be riskier." Featuring first-time (Stargate, Cirkut) and repeat (London on da Track, Cardiak) production collaborations, the project brims with quiet-storm vibes, Caribbean beats and other musical accents. Simultaneously, it further showcases the depth of Jones' powerful vocals, especially on tracks "Here We Go (Uh Oh)," "Most Beautiful Design" and "On Sight."

The Crown

Ledisi

The voice that memorably wowed listeners during an emotive take on "Lift Every Voice and Sing" at Super Bowl LIX's pregame ceremonies is in full force on Ledisi's 12th studio album. Paired with tuneful forays into soul, gospel, dance, trap and pop, the singer-songwriter's dynamic vocals shine on selections like the title track, the empowering "BLKWMN" and "Love You Too" — a 2026 best traditional R&B performance contender. Ledisi became a first-time winner in 2021 in that same category for the ballad "Anything for You." This nomination is her fifth nod for best R&B album.

Escape Room

Teyana Taylor

With *Escape Room*, the follow-up to 2020's *The Album*, Taylor opened the door to her first Grammy nomination. Her fourth set artfully integrates contemporary R&B tracks with narrated interludes —from Taraji P. Henson, Issa Rae and more — as Taylor fearlessly channels the emotional yet rewarding journey from heartbreak to healing and self-liberation. Along for the ride: guests such as Lucky Daye ("Hard Part") and Taylor's daughters Rue Rose and Junie Shumpert ("Always"). As Taylor told *Billboard*, "Coming back to music and being able to do it on my terms was a big turn-on."

MUTT

Leon Thomas

Having won his first Grammy for best R&B song (SZA's "Snooze") at the 2024 Grammy ceremony, Thomas returns in 2026 as an artist in his own right — nabbing six nods, including album of the year and best new artist. Thomas' massive 2025 was sparked by his breakthrough and first Hot 100 top 10, "MUTT," a clever depiction of romantic relationships. Soul, funk, jazz, psychedelic rock, plus live instrumentation, set off Thomas' distinctive brand of R&B/hip-hop on *MUTT*. He's also scored three more R&B nods: best traditional performance ("Vibes Don't Lie"), best song ("YES IT IS") and best performance ("MUTT [Live From NPR's *Tiny Desk*]").

—GAIL MITCHELL

PARAS GRIFFIN/GETTY IMAGES

Thomas

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BEST OPERA RECORDING

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BRIAN VU
NINA YOSHIDA NELSEN
HANNAH CHO
ALEX DESOCIO

PLATOON

Best Rap Song

“Anxiety”

Doechii

Songwriter: Jaylah Hickmon

A rerecorded track of a 2019 song released as a YouTube loosie became a top 10 Billboard Hot 100 hit six years after the original’s release. “Anxiety” went from a bubbling underground song to a mainstream smash. Brooklyn drill rapper Sleepy Hallow sampled a portion of Doechii’s “Anxiety” for his track of the same name in 2023, and the Swamp Princess’ vocals caught fire on TikTok in early 2025. An official version of “Anxiety” landed on streaming services in March. The haunting song, which heavily samples Gotye’s Kimbra-assisted “Somebody That I Used To Know,” took off and was added as a bonus track on the Tampa, Fla., native’s *Alligator Bites Never Heal* mixtape. In addition to peaking at No. 9 on the Hot 100, “Anxiety” dominated radio, topping the Rhythmic Airplay and Mainstream Top 40 charts.

“The Birds Don’t Sing”

Clipse featuring John Legend and Voices of Fire

Songwriters: Gene Elliott Thornton Jr., Terrence Thornton, Pharrell Williams, Stevie Wonder

Tears must’ve coated the floor of the studio at Louis Vuitton’s Paris HQ after Pusha T and Malice recorded their verses for “The Birds Don’t Sing,” the emotional roller coaster that opens Clipse’s *Let God Sort Em Out* album, the first in 16 years from the Thornton brothers. The Virginia-bred artists memorialize their late parents: Push grapples with overestimating how much time he had left with their mother, and Malice recalls his final conversations with their father, who pushed him to “let your mess become your message” and continue rapping. Williams’ cinematic production, combined with assists from Legend and the Voices of Fire choir, elevates the “Birds” song to scripture.

GloRilla

“STICKY”

Tyler, The Creator featuring GloRilla, Sexyy Red and Lil Wayne

Songwriters: Aaron Bolton, Dwayne Carter Jr., Dudley Alexander Duverne, Tyler Okonma, Gloria Woods, Janae Wherry, Rex Zamor

Tyler, The Creator earned the first Hot 100 top 10 hit of his career with “STICKY” in 2024. The Grammy winner is at his best as a producer-collaborator, and with “STICKY,” he blends samples ranging from Young Buck to James Brown while leading a marching band. He heads South to recruit Sexyy Red and GloRilla, who have been running up the figurative rap scoreboard, while tying in the syrupy lyrical acrobatics of Lil Wayne. Tyler is one of the few who could lasso this eclectic cavalcade of stars and produce them to multiplatinum greatness.

“TGIF”

GloRilla

Songwriters: Lucas Alegria, Dillon Brophy, Yakki Davis, Jess Jackson, Ronnie Jackson, Mario Mims, Jorge M. Taveras, Gloria Woods

GloRilla stayed true to her hit-making ways with the rambunctious “TGIF,” whose “7 p.m. Friday” chorus became one of rap’s most recognizable 2024 bars. Appearing on the Memphis rapper’s *Glorious* album, the turn-up anthem reached No. 22 on the Hot 100 and became a radio staple, propelling the Chaii Beats-produced track to the peak of the R&B/Hip-Hop Airplay chart.

“tv off”

Kendrick Lamar featuring Lefty Gunplay

Songwriters: Jack Antonoff, Larry Jayy, Kendrick Lamar, Dijon McFarlane, Sean Momberger, Mark Anthony Spears, Kamasi Washington

A year after *GNX*’s explosive November 2024 arrival, the most memorable part of “tv off” remains Lamar’s diabolical “Mustard” scream. Producer Mustard’s triumphant horn arrangement makes “tv off” feel like the evil cousin of “Not Like Us,” and Lamar wastes no time voicing his disgust with what he sees thriving in today’s hip-hop culture. Lamar, who has worked to spotlight emerging talent from Los Angeles, features Lefty Gunplay on the song, who capitalizes on his mainstream introduction with a sinister yet catchy outro. —MICHAEL SAPONARA

TODD OWYOUNG/NBC

PLATOON

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BOLÉRO

SIMÓN BOLÍVAR SYMPHONY ORCHESTRA OF VENEZUELA
GUSTAVO DUDAMEL

Best Orchestral Performance

JID

Best Rap Album

Let God Sort Em Out

Clipse (Pusha T and Malice)

After 16 years of lying low, the Thornton brothers forged a comeback only the rap gods could script. With their brother-in-arms Pharrell Williams back behind the boards as producer, *Let God Sort Em Out* is a lyrical master class delivered with surgical precision. Bound together by unflinching, unapologetic raps, the album leaves nothing to chance. The siblings grieve their parents on "The Birds Don't Sing" and take aim at rap adversaries on the venomous, Kendrick Lamar-featuring "Chains & Whips." The album landed Clipse its highest ranking on Top Rap Albums since 2006's *Hell Hath No Fury* and its top ranking on the Billboard 200 since its 2002 debut, *Lord Willin'*.

Glorious

GloRilla

After a run of poorly received singles that dimmed the heat of her torrid 2022 rookie year, a reenergized GloRilla returned with vengeance on her mind. The Memphis upstart unleashed a string of Hot 100 top 30 hits — "Yeah Glo!," "Wanna Be" and her summer thumper, "TGIF" — all of which came together on her debut album, *Glorious*, her first Billboard 200 top 10. Anchored by Glo's Southern charm and her affinity for trunk-rattling production, the project marks a full-circle resurgence and is the sharpest, most self-assured work of her career.

God Does Like Ugly

JID

Long billed as Dreamville's secret weapon, JID steps fully out of J. Cole's shadow on *God Does Like Ugly*. The 15-track project — which landed at No. 2 on Top Rap Albums — is a stylistic gumbo where dexterity and versatility take the wheel, showcasing an artist whose adaptability feels limitless. Whether he's spitting venom alongside Westside Gunn on "YouUgly," gliding with Ciara on the dance-ready "Sk8" or flexing his Spanish with Jessie Reyez on "No Boo," JID proves he has no ceiling.

GNX

Kendrick Lamar

Following his lyrical onslaught against Drake in spring 2024, Lamar pushed his quest for rap immortality even further with November 2024's seminal *GNX*. The West Coast messiah set the tone immediately with the album's opening salvo, "wacced out murals," signaling a seek-and-destroy mindset. That ferocity courses through tracks like "man at the garden" and "reincarnated," yet the Compton Gemini also flexes his versatility, delivering buoyant, razor-sharp songs such as "tv off" and his blockbuster, SZA-assisted smash "luther," both Grammy nominees.

Chromakopia

Tyler, The Creator

Rap's most versatile chameleon, Tyler, The Creator added an indelible chapter to his legacy with 2024's *Chromakopia*. The album plays like a creative cold plunge — liberating and steeped in self-interrogation. Tyler questions his relationship to monogamy on "Darling, I" and contemplates fatherhood on "Hey Jane," offering a deeply resonant level of candor. But it's the standout "Take Your Mask Off" that serves as the emotional apex, where he urges people to shed their facades for life-altering results.

—CARL LAMARRE

ASTRIDA VALIGORSKY/GETTY IMAGES

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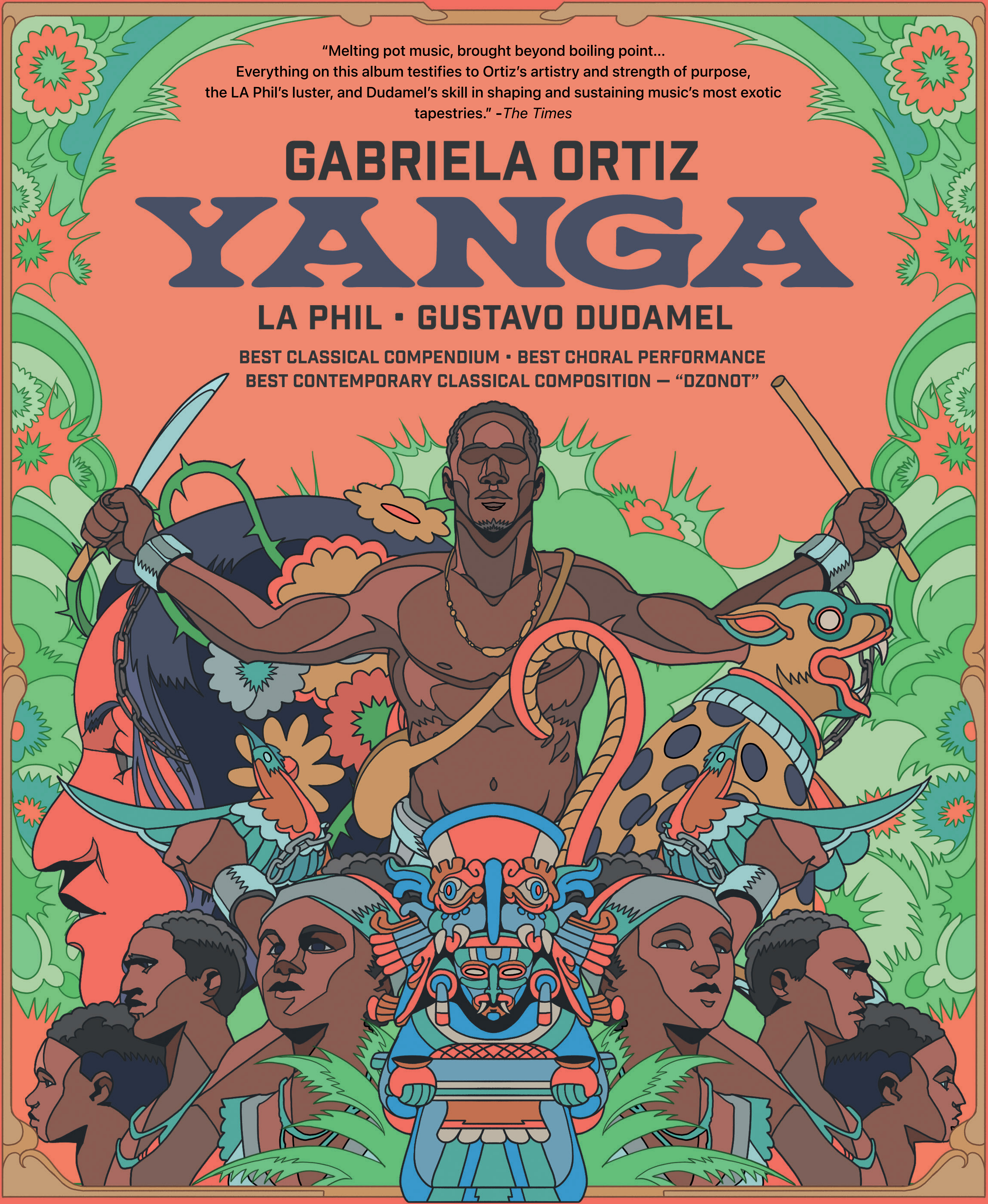


"Melting pot music, brought beyond boiling point...
Everything on this album testifies to Ortiz's artistry and strength of purpose,
the LA Phil's luster, and Dudamel's skill in shaping and sustaining music's most exotic
tapestries." -*The Times*

GABRIELA ORTIZ

YANGA

LA PHIL • GUSTAVO DUDAMEL

BEST CLASSICAL COMPENDIUM • BEST CHORAL PERFORMANCE
BEST CONTEMPORARY CLASSICAL COMPOSITION — "DZONOT"

ALISA WEILERSTEIN • LOS ANGELES MASTER CHORALE • TAMBUCO

PLATOON

Top

Best Country Song

“Bitin’ List”

Tyler Childers

Songwriter: Tyler Childers

Unleash the hounds! It’s entirely possible that “Bitin’ List” is the first song ever nominated for a Grammy that mentions rabies. In the hilarious kiss-off written by Childers, he makes it very clear that he does not like his antagonist, declaring, “If there ever come a time I got rabies/You’re high on my bitin’ list.” The song comes from his *Snipe Hunter*, which is nominated for best contemporary country album. With its deep country twang and Childers’ exaggerated delivery, the song would almost border on parody if not for its lyrical cleverness and infectious melody. Childers was previously nominated in this category for the very different “In Your Love.”

“Good News”

Shaboozey

Songwriters: Collins Obinna Chibueze, Sean Cook, Michael Ross Pollack, Sam Elliot Roman, Nevin Sastry, Jacob Torrey

Shaboozey, who was nominated in this category at the 2025 Grammys for “A Bar Song (Tipsy),” followed his upbeat cross-format smash with this hard-luck tale about longing for some good news. Shaboozey is up for best country solo performance for the song, which spent two weeks at No. 1 on *Billboard*’s Country Airplay chart in September and is featured on the deluxe edition of his album *Where I’ve Been, Isn’t Where I’m Going*.

“I Never Lie”

Zach Top

Songwriters: Carson Chamberlain, Tim Nichols, Zach Top

With his sly, winking vocals, Top took this clever neo-traditional tune about deceiving oneself straight to No. 2 on the Country Airplay chart and established himself as an artist to watch. It’s one of three nominations this year for Top, including a best traditional country album nod. It’s his and Chamberlain’s first nomination in this category, while Nichols is going for his second win here after taking home the trophy in 2005 for co-writing Tim McGraw’s classic hit “Live Like You Were Dying” with Craig Wiseman.

“Somewhere Over Laredo”

Lainey Wilson

Songwriters: Andy Albert, Trannie Anderson, Dallas Wilson, Lainey Wilson

From 35,000 feet in the air, Wilson’s wistful piano and strings-laden tune revisits a pair of “Lonestar-crossed lovers”: Every time she flies over Texas, she remembers their past love affair. The song lightly and briefly interpolates *The Wizard of Oz*’s “Over the Rainbow,” which heightens its dreamy sense of longing. Wilson co-wrote the song with her Heartwranglers writing team, Anderson and Dallas Wilson, as well as Albert, who has had songs recorded by Blake Shelton and Dan + Shay, among others.

“A Song To Sing”

Miranda Lambert and Chris Stapleton

Songwriters: Jenee Fleenor, Jesse Frasure, Miranda Lambert, Chris Stapleton

In their first recorded duet together, Lambert and Stapleton breeze through this lighthearted love song that smoothly incorporates R&B elements from the ’90s for a subtle, infectious groove. The collaboration also pays tribute to Dolly Parton and Kenny Rogers’ vintage duets from the ’70s (so much so that in the video, the two artists wear jewelry from Parton and from Rogers’ estate). Neither performer is a stranger to this category: Stapleton has won three times while Lambert is looking for her first victory after six previous nominations. These are Fleenor and Frasure’s first nominations for this award. —MELINDA NEWMAN

Country

TERRY WYATT/WIREIMAGE

FOR YOUR GRAMMY® CONSIDERATION

BRANDON LAKE

KING OF HEARTS
BEST CONTEMPORARY CHRISTIAN MUSIC ALBUM

HARD FOUGHT HALLELUJAH (with JELLY ROLL)
BEST CONTEMPORARY CHRISTIAN MUSIC PERFORMANCE/SONG

"...the artist at the forefront of the Christian Music explosion." **billboard**

"Trailblazer" **Holler.**

"[Lake is] doing something no one else has done" **The Mercury News**

"Genre Superstar" **Forbes**

SONY MUSIC
PROVIDENT ENTERTAINMENT

Breit
group

Best Contemporary Country Album

Patterns

Kelsea Ballerini

On her fifth studio album, which Ballerini co-produced with Alysa Vanderheym and created with an all-woman team, she analyzes the habits and cycles she has weathered in her life, assessing which patterns are beneficial and which to discard. With tracks such as "Cowboys Cry Too" (a duet with Noah Kahan), "Two Things," "Beg for Your Love" and "First Rodeo," she continues her signature tender-yet-empowering songwriting. *Patterns* earned Ballerini her highest Billboard 200 debut (No. 4) and became her first project to open atop the Top Country Albums chart.

Snipe Hunter

Tyler Childers

Childers is no stranger to Grammy nominations, having collected 11 of them during his career. The Rick Rubin-produced *Snipe Hunter* deepens his blend of rugged sounds and keenly observational songwriting. "Bitin' List," a best country song nominee, became a fan favorite online as listeners shared their own humorous grievances, and Childers explores themes of morality, corruption, hunting and romance on songs such as "Oneida" and "Dirty Ought Trill." *Snipe Hunter* debuted at No. 2 on Top Country Albums and entered the Billboard 200 in the top 10.

Evangeline Vs. The Machine

Eric Church

Church, who has earned 11 Grammy nominations during his career, has never shied away from shattering Music Row conventions. That ethos remains apparent on this concise eight-track project, which still packs a punch as Church veers from the swampy, horn-driven "Rocket's White Lincoln" to the defiant, choir-elevated "Bleed on Paper." The most vulnerable track, "Johnny," was written following a Nashville school shooting and takes inspiration from The Charlie Daniels Band's "The Devil Went Down to Georgia." Debuting in the top five on Top Country Albums, *Evangeline Vs. The Machine* captures a visionary artist who refuses to compromise.

Beautifully Broken

Jelly Roll

Beautifully Broken was a triumph for Jelly Roll, marking his first project to debut at the pinnacle of the all-genre Billboard 200. It also ruled Top Country Albums for two weeks. As the title suggests, the set centers on themes of brokenness, grace, addiction, redemption and mental health, particularly on tracks such as lead single "I Am Not Okay," as well as "Winning Streak," "Liar" and "What It Takes." The collection is filled with poignant songwriting and Jelly Roll's vocal charisma, melding country, rock and hip-hop influences to craft a compelling and cohesive project.

Postcards From Texas

Miranda Lambert

With her latest studio album, three-time Grammy winner Lambert revisited and celebrated her Lone Star State roots. Many of the songs on *Postcards From Texas* center on loving and leaving, but her inseverable devotion for Texas is the project's bedrock. Throughout, Lambert maintains her self-assured creative spark, whether on the freewheeling "Armadillo" or the defiant "Wranglers." There is the zinger-filled, sharp-witted "Alimony" and the vulnerable, moody "January Heart," but she bends each note and lyric on the album with her unmistakable Texas twang while her passion and versatility shine.

—JESSICA NICHOLSON

JOSH MEITZ FOR BILLBOARD

Country Squire

Childers

EMPIRE

CONGRATULATIONS
TO OUR GRAMMY® NOMINEES

SHABOOZEY

GOOD NEWS

- BEST COUNTRY SONG
- BEST COUNTRY SOLO PERFORMANCE

TERRACE MARTIN & KENYON DIXON

COME AS YOU ARE

- BEST PROGRESSIVE R&B ALBUM

WEMAJ

- BEST MELODIC RAP PERFORMANCE

MAD SKILLZ

WORDS FOR DAYS, VOL. 1

- BEST SPOKEN WORD POETRY ALBUM

SHABOOZEY & JELLY ROLL

AMEN

- BEST COUNTRY DUO/GROUP PERFORMANCE

DESTIN CONRAD

LOVE ON DIGITAL

- BEST PROGRESSIVE R&B ALBUM

SIERRA HULL

A TIP TOE HIGH WIRE

- BEST BLUEGRASS ALBUM

BOOM

- BEST AMERICANA PERFORMANCE

SPITFIRE

- BEST AMERICAN ROOTS SONG

LORD. THAT'S A LONG WAY

- BEST INSTRUMENTAL COMPOSITION

Best Música Mexicana Album (Including Tejano)

MALA MÍA

Fuerza Regida and Grupo Frontera

Joint albums aren't as common in *música mexicana* as they are in other genres such as *música urbana*, where collaborations have fueled the movement. So Fuerza Regida and Grupo Frontera — two regional Mexican powerhouses — joining forces for this five-track EP was momentous. Released on the two-year anniversary of their Billboard Hot 100 hit "Bebé Dame," the collection of new tracks seamlessly blends the signature styles of both acts, fusing Fuerza Regida's jaded *corridos* powered by *tololoches* and pumping tubas with Grupo Frontera's accordion-driven *cumbia* pop.

Y Lo Que Viene

Grupo Frontera

Following *MALA MÍA* with Fuerza Regida, Grupo Frontera dropped its five-track EP, *Y Lo Que Viene*, in June, which kicks off with the Carín León-assisted "Mutuo," a country-tinged norteño song that sets the tone for a more experimental approach to its music. The set also includes collaborations with Netón Vega ("La Buena Eras Tú"), Mister Chivo ("¿Qué Haces Por Acá?") and Manuel Turizo ("La del Proceso") that span genres including cumbia and merengue, a testament to the group's commitment to globalizing música mexicana.

Sin Rodeos

Paola Jara

Last year, Jessi Uribe made history as the first Colombian to compete in this category, which has traditionally showcased work by Mexican or Mexican American performers. This time around, *música popular* singer Jara, who is also Uribe's wife, becomes the first Colombian female artist to earn a nod in the category with *Sin Rodeos*, a six-track EP powered by her signature *ranchera* and banda styles and arranged elegantly with traditional música mexicana trumpets and tubas. Her nomination continues to open doors for international artists dabbling in música mexicana.

Palabra de To's (Seca)

Carín León

Earlier this year, the Sonoran música mexicana hit-maker won his first Grammy for *Boca Chueca, Vol. 1.* Now he's vying for a second consecutive win in the category with *Palabra de To's (Seca)*, the 20-track follow-up that was recorded live in León's hometown of Hermosillo, Mexico, and brought together 28 (mostly Mexican) songwriters under the curation of prolific songwriter-producer Edgar Barrera. This extended edition featured four new tracks, including two collaborations: The stripped-down pop ballad "Me Está Doliendo" with Alejandro Fernández, an instant home run that topped *Billboard*'s Latin Airplay and Regional Mexican Airplay charts, and the standout "Si Tú Me Vieras," powered by prickly guitars and a slapping tololoche, with Colombian star Maluma.

Bobby Pulido & Friends Una Tuya y Una Mía — Por la Puerta Grande (En Vivo)

Bobby Pulido

Texas-born artist Pulido earns a Grammy nod — his first in more than 20 years — thanks to this two-part album that features collaborations with such genre-spanning artists as David Bisbal, Alicia Villarreal, Majo Aguilar, Bronco and Caloncho. The 30-song collection, recorded live, includes reimagined versions of such classics as "Se Murió de Amor," "Desvelado," "Cosas del Amor" and "Sergio el Bailador." The nomination, his first since 2004 for *Móntame*, comes after the Tejano artist announced his retirement from music following a 30-year career to focus on political aspirations.

—GRISELDA FLORES

Grupo Frontera
¿DESAYUNASTE?

JULIAN BAJSEL FOR BILLBOARD

FOR YOUR GRAMMY® CONSIDERATION

SHABOOZEY

GOOD NEWS

- BEST COUNTRY SONG
- BEST COUNTRY SOLO PERFORMANCE

AMEN

WITH JELLY ROLL

- BEST COUNTRY DUO/GROUP PERFORMANCE

AD

EMPIRE

Best Música Urbana Album

DeBÍ TiRAR MáS FOToS
Bad Bunny

Bad Bunny champions Puerto Rican culture on the 17-track *DeBÍ TiRAR MáS FOToS*. With local rhythms that have soundtracked "La Isla del Encanto" for generations, the global Boricua artist seamlessly blends *plena*, salsa and *jíbaro* music with genres like reggaetón and house, creating a rich, dynamic soundscape best heard on songs such as "Baile Inolvidable," "Café Con Ron" and "Pitorro de Coco." *DeBÍ TiRAR MáS FOToS*, which won album of the year at the 2025 Latin Grammys, is also up for album of the year at the 2026 Grammys, and its heartfelt title track, "DtMF," is nominated for record and song of the year.

Mixteip
J Balvin

With the release of his surprise album, *Mixteip* — inspired by the mixtapes he sold on the streets when he first arrived in the United States — J Balvin pays homage to the old-school reggaetón of the 1990s and early 2000s. The 12-track set includes the fiery merengue "KLK" with Omega; "Zun Zun," a retro yet sensual *perreo* song à la Plan B, in collaboration with Lenny Tavárez and Justin Quiles; and the romantic reggaetón "Rio," which became his 38th No. 1 on the Latin Airplay chart in the summer. Its standout track, "Misterio," featuring Puerto Rican icon Gilberto Santa Rosa, is a seductive masterpiece that mixes reggaetón with a salsa melody.

Ferxxo Vol X: Sagrado
Feid

To mark his 10-year career anniversary, Feid unleashed *Ferxxo Vol X: Sagrado*, an album that he composed, produced and recorded himself. The 17-song set that includes bonus tracks "Sorry 4 That Much" and "Se Me Olvida" (with Colombian newcomer Maisak) kicks off with "Caferxxo," an uplifting rap song where Feid counts his blessings alongside Nidia Góngora (one of the most recognized voices of Colombia's Pacific coast). Ferxxo later navigates the homemade Medellín urban sound that first made him a household name. In June, *Ferxxo Vol X: Sagrado* debuted and peaked at No. 20 on the Top Latin Albums chart and became Feid's fifth top 10 on Top Latin Rhythm Albums.

Nicole

NAIKI
Nicki Nicole

With *NAIKI*, Nicole returns to her freestyling roots. The Argentine singer-rapper spits unapologetic bars about being a successful 20-year-old ("Veinti"), finding her worth by hustling hard ("Money Machine") and rising to another level in her career ("We Love That Shit"). The nine-track set that includes collaborations with Duki and Khea was initially a personal project for Nicole with no concept in place. "I did this album for those fans who know my trap and freestyle side," she told *Billboard*. The Grammy nod "was a huge surprise to me and also a way to reflect on my music and my career."

Eub Deluxe
Trueno

Trueno's *Eub Deluxe* explores the pillars of hip-hop music, with nostalgic rap blanketing the seven-track album. Digging deep into the now-half-century-old genre, the Argentine rapper gives the psychedelic funk-rap fusion of De La Soul and A Tribe Called Quest a modern take: "This album offers more of a glimpse into what's to come; fresher sounds and a bit of the West Coast drill music that's popular now. I produced many of the tracks myself on my computer and they have a special energy," he told *Billboard*. Among those tracks is "Fresh," which won best rap/hip-hop song at the 2025 Latin Grammys.

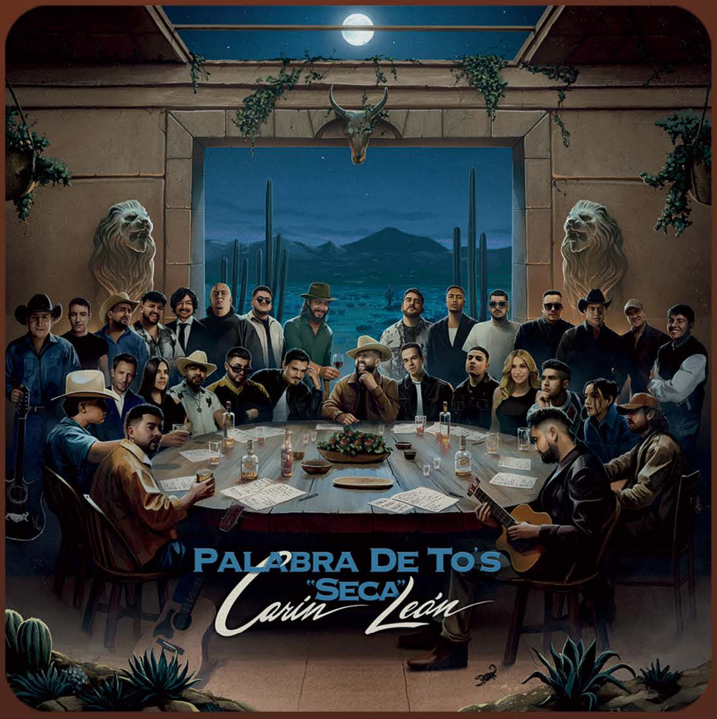
Sinfónico (En Vivo)
Yandel

Yandel raised the bar when he released *Sinfónico (En Vivo)*, an ambitious project that strips down his greatest hits as a solo act and as part of famed duo Wisin y Yandel and rebuilds them with a new sonic identity. Across its 29 songs, including Latin Airplay No. 1 hits "Encantadora" and "Como Antes," the Puerto Rican artist reels in the Florida International University Symphony Orchestra to unite reggaetón with classical. The innovative live experience was created with "a lot of heart to be able to take urban music to another level," Yandel said. —JESSICA ROIZ

MARIANO REGIDOR/REDFERNS

FOR YOUR GRAMMY® CONSIDERATION

CARÍN LEÓN



PALABRA DE TO'S (SECA)

BEST MÚSICA MEXICANA ALBUM
(INCLUDING TEJANO)

"PALABRA DE TO'S SEEKS TO CAPTURE THE ESSENCE OF TRADITIONAL MEXICAN SOUNDS, WHILE PAYING TRIBUTE TO THE ROOTS OF EACH OF THE COMPOSERS INVOLVED."

ROLLING STONE

"...A SUPREMELY GIFTED SINGER WHO BLOWS THROUGH MUSICAL AND CULTURAL DIVIDES WITH FEARLESSNESS AND DETERMINATION."

THE NEW YORK TIMES

"AN EMOTIONAL MANIFESTO WITH FOUR UNRELEASED TRACKS THAT EXPAND CARÍN'S NARRATIVE WITH SUBTLE RAWNESS AND THE ELEGANCE OF A SUPERSTAR."

HIGHXTAR

SOCIOS MUSIC Virgin MUSIC GROUP ISLAND

DeBÍ TiRAR MáS FOTOS

ALBUM OF THE YEAR: DEBÍ TIRAR MÁS FOTOS

SONG OF THE YEAR: DTMF

RECORD OF THE YEAR: DTMF

BEST ALBUM COVER: DEBÍ TIRAR MÁS FOTOS

BEST MÚSICA URBANA ALBUM: DEBÍ TIRAR MÁS FOTOS

BEST GLOBAL MUSIC PERFORMANCE: EOO

FOR YOUR CONSIDERATION

BAD BUNNY

moisturizer

wetleg

FOR YOUR GRAMMY® CONSIDERATION
Best Alternative Music Performance
Best Alternative Music Album
Best Album Cover

"Is there a cooler band on the planet right now?" —NPR

Domino

2026 Grammy nominees

A full list of the candidates, in all 95 categories across 11 fields, who are vying for Grammy gold

Grammys 2026 Nominees

RECORD OF THE YEAR

"DtMF"

Bad Bunny

Scotty Dittrich, Hydra Hitz, La Paciencia, Julia Lewis, MAG and Tyler Spry, producers; Antonio Caraballo, Josh Gudwin, Roberto Rosado and Tyler Spry, engineers/mixers; Colin Leonard, mastering engineer

"Manchild"

Sabrina Carpenter

Jack Antonoff and Sabrina Carpenter, producers; Jack Antonoff, Bryce Bordone, Jozef Caldwell, Serban Ghenea, Sean Hutchinson, Oli Jacobs, Michael Riddleberger and Laura Sisk, engineers/mixers; Ruairi O'Flaherty, mastering engineer

"Anxiety"

Doechii

Doechii, producer; Jayda Love, engineer/mixer; Nicolas De Porcel, mastering engineer

"Wildflower"

Billie Eilish

FINNEAS, producer; Jon Castelli, Aron Forbes and FINNEAS, engineers/mixers; Dale Becker, mastering engineer

"Abracadabra"

Lady Gaga

Cirkut, Lady Gaga and Andrew Watt, producers; Bryce Bordone, Serban Ghenea and Paul LaMalfa, engineers/mixers; Randy Merrill, mastering engineer

"luther"

Kendrick Lamar with SZA

Jack Antonoff, Bridgeway, M-Tech, roselilah, Sounwave and Kamasi Washington, producers; Jack Antonoff, Ray Charles Brown Jr., Hector Castro, Oli Jacobs, Jack Manning, Sean Matsukawa, Dani Perez, Tony Shepperd, Laura Sisk and Johnathan Turner, engineers/mixers; Ruairi O'Flaherty, mastering engineer

"The Subway"

Chappell Roan

Daniel Nigro, producer; Chris Kaysch, Mitch McCarthy and Daniel Nigro, engineers/mixers; Randy Merrill, mastering engineer

"APT."

Rosé, Bruno Mars

Rogét Chahayed, Cirkut, Omer Fedi and Bruno Mars, producers; Bryce Bordone, Serban Ghenea, Charles Moniz and Julian Vasquez, engineers/mixers; Chris Gehringer, mastering engineer

ALBUM OF THE YEAR

DeBÍ TiRAR MáS FOToS

Bad Bunny

Big Jay, La Paciencia, MAG and Tainy, producers; Antonio Caraballo, Josh Gudwin, Luis Amed Irizarry and Roberto José Rosado Torres, engineers/mixers; Marco Daniel Borrero, Benito Antonio Martínez Ocasio, Marcos Efrain Masis, Jay Anthony Nuñez and Roberto José Rosado Torres, songwriters; Colin Leonard, mastering engineer

SWAG

Justin Bieber

Eddie Benjamin, Justin Bieber, Daniel Chetrit, Dijon, Carter Lang and Dylan Wiggins, producers; Felix Byrne and Josh Gudwin, engineers/mixers; Eddie Benjamin, Justin Bieber, Daniel Chetrit, Dijon Duenas, Tobias Jesso Jr., Carter Lang, Jackson Lee Morgan and Dylan Wiggins, songwriters; Dale Becker, mastering engineer

Man's Best Friend

Sabrina Carpenter

Jack Antonoff, Sabrina Carpenter and John Ryan, producers; Jack Antonoff, Zem Audu, Bryce Bordone, Jozef Caldwell, Serban Ghenea, Jeff Gunnell, David Hart, Mikey Freedom Hart, Sean Hutchinson, Oli Jacobs, Jack Manning, Joey Miller, Michael Riddleberger, John Ryan, Laura Sisk and Evan Smith, engineers/mixers; Amy Allen, Jack Antonoff, Sabrina Carpenter and John Ryan, songwriters; Nathan Dantzler and Ruairi O'Flaherty, mastering engineers

Let God Sort Em Out

Clipse, Pusha T & Malice

Pharrell Williams, featured artist; Pharrell Williams, producer; Mike Larson, Manny Marroquin, Rob Ulsh and Pharrell Williams, engineers/mixers; Gene Elliott Thornton Jr., Terrence Thornton and Pharrell Williams, songwriters; Zach Pereyra, mastering engineer

MAYHEM

Lady Gaga

Cirkut, Lady Gaga, Gesaffelstein and Andrew Watt, producers; Bryce Bordone, Serban Ghenea and Paul LaMalfa, engineers/mixers; Lady Gaga, Mike Lévy, Michael Polansky, Henry Walter and Andrew Watt, songwriters; Randy Merrill, mastering engineer

GNX

Kendrick Lamar

Jack Antonoff and Sounwave, producers; Jack Antonoff, Ray Charles Brown Jr., Jozef Caldwell, Oli Jacobs, Jack Manning, Dani Perez, Laura Sisk and Johnathan Turner, engineers/mixers; Jack Antonoff, Matthew Bernard, Scott Bridgeway, Sam Dew, Ink, Kendrick Lamar and Mark Anthony Spears, songwriters; Ruairi O'Flaherty, mastering engineer

MUTT

Leon Thomas

Freaky Rob, Peter Lee Johnson, D. Phelps and Leon Thomas, producers; Jean-Marie Horvat, engineer/mixer; Lazaro Andres Camejo, Freaky Rob, Peter Lee Johnson, D. Phelps and Leon Thomas, songwriters; Dave Kutch, mastering engineer

Chromakopia

Tyler, The Creator

Tyler, The Creator, producer; NealHPogue, Tyler Okonma and Vic Wainstein, engineers/mixers; Tyler Okonma, songwriter; Mike Bozzi, mastering engineer

SONG OF THE YEAR

"Abracadabra"

Lady Gaga

Lady Gaga, Henry Walter and Andrew Watt, songwriters

"Anxiety"

Doechii

Jaylah Hickmon, songwriter

"APT."

Rosé, Bruno Mars

Amy Allen, Christopher Brody Brown, Rogét Chahayed, Omer Fedi, Philip Lawrence, Bruno Mars, Chae Young Park, Theron Thomas and Henry Walter, songwriters

"DtMF"

Bad Bunny

Marco Daniel Borrero, Scott Dittrich, Benjamin Falik, Benito Antonio Martínez Ocasio, Hugo René Sención Sanabria, Tyler Thomas Spry and Roberto José Rosado Torres, songwriters

"Golden" (From *KPop Demon Hunters*)

HUNTR/X: EJAE, Audrey Nuna, REI AMI

EJAE and Mark Sonnenblick, songwriters

"luther"

Kendrick Lamar with SZA

Jack Antonoff, Roshwita Larisha Bacha, Matthew Bernard, Scott Bridgeway, Sam Dew, Ink, Kendrick Lamar, Soléna Rowe, Mark Anthony Spears and Kamasi Washington, songwriters

"Manchild"

Sabrina Carpenter

Amy Allen, Jack Antonoff and Sabrina Carpenter, songwriters

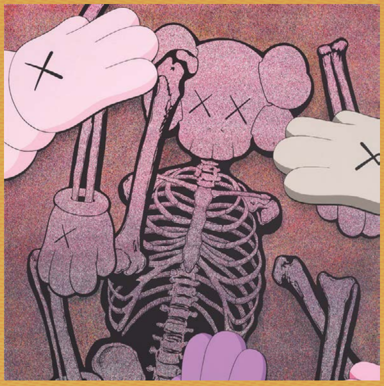
"Wildflower"

Billie Eilish

Billie Eilish O'Connell and Finneas O'Connell, songwriters

Album of the Year

Bad Bunny, *DeBÍ TiRAR MáS FOToS*; Justin Bieber, *SWAG*; Sabrina Carpenter, *Man's Best Friend*; Clipse, Pusha T & Malice, *Let God Sort Em Out*.



FOR YOUR GRAMMY® CONSIDERATION

BEST SCORE SOUNDTRACK FOR VIDEO GAMES AND OTHER INTERACTIVE MEDIA

AVATAR

FRONTIERS OF PANDORA™

SECRETS OF THE SPIRES

AVATAR
FRONTIERS OF PANDORA
SECRETS OF THE SPIRES
ORIGINAL GAME SOUNDTRACK
PINAR TOPRAK

ORIGINAL GAME SOUNDTRACK BY PINAR TOPRAK

The transcendent orchestral score becomes airborne providing a soaring backdrop to the epic aerial battles in this DLC. Pinar Toprak was also nominated for «Best Score Soundtrack For Video Games And Other Interactive Media» for the main game at last year's GRAMMY Awards®.

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UBISOFT LAKESHORE RECORDS

For Your GRAMMY® Consideration

Best Score Soundtrack For Visual Media (Includes Film And Television)

Severance

Apple Original Series Soundtrack • Season 2

Music by Theodore Shapiro

"The gorgeous (and yet somehow ominous) score by Theodore Shapiro flows in and out of "Severance" in a way that makes it easier to get lost in this show, marveling at everything it does so well while asking ourselves what it means when we say we wish we could leave work behind when we go home at night. Are you sure?"
RogerEbert.com

tv FIFTH SEASON LAKESHORE RECORDS

Grammys 2026 Nominees

BEST NEW ARTIST

Olivia Dean

KATSEYE

The Marías

Addison Rae

sombr

Leon Thomas

Alex Warren

Lola Young

PRODUCER OF THE YEAR, NON-CLASSICAL

Dan Auerbach
- "Elegantly Wasted" (Hermanos Gutiérrez featuring Leon Bridges)
- *Harsh & Exciting* (Moonrisers)
- "Holy Ghost Party" (Robert Finley)
- "Love Is Cruel" (Miles Kane)
- *Medium Raw* (Early James)
- *A Million Knives* (The Velveteers)
- *No Rain, No Flowers* (The Black Keys)
- *Our Time in the Sun* (Jeremie Albino)

Cirkut
- "Abracadabra" (Lady Gaga)
- "AEOMG" (Coco Jones)
- "APT." (Rosé, Bruno Mars)
- "Big Sleep" (The Weeknd featuring Giorgio Moroder)
- "Disease" (Lady Gaga)
- "IT girl" (JADE)
- "A Little More" (Ed Sheeran)
- *MAYHEM* (Lady Gaga)
- "Red Terror" (The Weeknd)

Dijon
- *Baby* (Dijon)
- "DAISIES" (Justin Bieber)
- "Devotion" (Justin Bieber & Dijon)
- "Things You Do" (Justin Bieber)
- "YUKON" (Justin Bieber)

Blake Mills
- *For Melancholy Brunettes (& sad women)* (Japanese Breakfast)
- *Forever Is a Feeling* (Lucy Dacus)
- *Glory* (Perfume Genius)
- *That Wasn't a Dream* (Pino Palladino and Blake Mills)

Sounwave
- *GNX* (Kendrick Lamar)

SONGWRITER OF THE YEAR, NON-CLASSICAL

Amy Allen
- "APT." (Rosé, Bruno Mars)
- "Bad as the Rest" (Jessie Murph)
- "Hail Mary" (Shaboozey, Sierra Ferrell)
- "Handlebars" (Jennie featuring Dua Lipa)
- "Just Keep Watching" (Tate McRae)
- "Lost in Translation" (Carín León & Kacey Musgraves)
- "Manchild" (Sabrina Carpenter)
- "Tears" (Sabrina Carpenter)
- "WHY" (Jon Bellion featuring Luke Combs)

Edgar Barrera
- "Birthday Behavior" (BIA, Young Miko)
- "Coleccionando Heridas" (Karol G, Marco Antonio Solís)
- "Ese Vato No Te Queda" (Carín León, Gabito Ballesteros)
- "Me Jalo" (Fuerza Regida, Grupo Frontera)
- "Me Retiro" (Santana, Grupo Frontera)
- "Milagros" (Karol G)
- "Sigueme Besando Asi" (Manuel Turizo)
- "Soltera" (Shakira)
- "Una Noche Contigo" (Juanes)

Jessie Jo Dillon
- "Bless Your Heart" (Megan Moroney)
- "Bottomland" (HARDY)
- "Dreams Don't Die" (Jelly Roll)
- "First Rodeo" (Kelsea Ballerini)
- "Happen to Me" (Russell Dickerson)
- "Hello Shitty Day" (Jake Worthington, Miranda Lambert)
- "If You Were Mine" (Morgan Wallen)
- "Patterns" (Kelsea Ballerini)
- "To the Men That Love Women After Heartbreak" (Kelsea Ballerini)

Tobias Jesso Jr.
- "Another Baby!" (Dijon)
- "Baby!" (Dijon)
- "DAISIES" (Justin Bieber)
- "From" (Bon Iver)
- "GO BABY" (Justin Bieber)
- "Golden Burning Sun" (Miley Cyrus)
- "Man I Need" (Olivia Dean)
- "Relationships" (HAIM)
- "Walking Away" (Justin Bieber)

Laura Veltz
- "About You" (BigXthaPlug featuring Tucker Wetmore)
- "Blue Strips" (Jessie Murph)
- "Grand Bouquet" (Maren Morris)
- "Leave Me Too" (Josh Ross)
- "Parallel Universe" (Lauren Spencer Smith)
- "Someone in This Room" (Jessie Murph featuring Bailey Zimmerman)
- "Touch Me Like a Gangster" (Jessie Murph)
- "What Tomorrow's For" (Blessing Offor)
- "You'll Be OK, Kid" — From the Original Documentary *Child Star* (Demi Lovato)

PARENTAL ADVISORY EXPLICIT CONTENT

Album of the Year

Lady Gaga, *MAYHEM*; Kendrick Lamar, *GNX*; Leon Thomas, *MUTT*; Tyler, The Creator, *Chromakopia*.

BEST POP SOLO PERFORMANCE

"DAISIES"
Justin Bieber

"Manchild"
Sabrina Carpenter

"Disease"
Lady Gaga

"The Subway"
Chappell Roan

"Messy"
Lola Young

BEST POP DUO/ GROUP PERFORMANCE

"Defying Gravity"
Cynthia Erivo & Ariana Grande

"Golden" (From *KPop Demon Hunters*)
HUNTR/X: EJAE, Audrey Nuna, REI AMI

"Gabriela"
KATSEYE

"APT."
Rosé, Bruno Mars

"30 for 30"
SZA with Kendrick Lamar

FOR YOUR CONSIDERATION

GRAMMY® NOMINEE – BEST MUSIC FILM

"She's just crazy! But she writes great songs."
–Cher

"I've met a lot of people but… nobody like Diane Warren."
–Jennifer Hudson

"A winning documentary about a brilliant songwriter."
Indiewire

"Insightful, moving, and funny."
THE WRAP

HITMAKER.
LEGEND.
PAIN IN THE ASS.

BEST OF FEST
TOP FILMS 2025
PALM SPRINGS
INTERNATIONAL
FILM FESTIVAL

SXSW
FILM & TV FESTIVAL 2024
WORLD PREMIERE

OFFICIAL SELECTION
DOC NYC
2024

HMMA WINNER
MUSIC DOCUMENTARY – SPECIAL PROGRAM

A FILM BY BESS KARGMAN

DIANE WARREN
RELENTLESS

FEATURING THE ORIGINAL SONG "DEAR ME"
WRITTEN BY DIANE WARREN
PERFORMED BY KESHA

DREXLER FILMS

ON VOD EVERYWHERE INCLUDING
prime video tv YouTube MasterClass

XTR

GREENWICH ENTERTAINMENT

Grammys 2026 Nominees

BEST POP VOCAL ALBUM

SWAG
Justin Bieber

Man's Best Friend
Sabrina Carpenter

Something Beautiful
Miley Cyrus

MAYHEM
Lady Gaga

I've Tried Everything but Therapy (Part 2)
Teddy Swims

BEST DANCE/ELECTRONIC RECORDING

"No Cap"
Disclosure & Anderson .Paak
Disclosure, producer; Guy Lawrence, mixer

"Victory Lap"
Fred again.., Skepta & PlaqueBoyMax
Blake Cascoe, Berwyn Du Bois, Fred again.., Darcy Lewis, Dan Mayo and PlaqueBoyMax, producers; Tom Norris, mixer

"Space Invader"
Kaytranada
Kaytranada, producer; Kaytranada, mixer

"VOLTAGE"
Skrillex
John Feldmann and Skrillex, producers; Luca Pretolesi, Skrillex and Virtual Riot, mixers

"End of Summer"
Tame Impala
Kevin Parker, producer; Kevin Parker, mixer

BEST DANCE POP RECORDING

"Bluest Flame"
Selena Gomez & benny blanco
benny blanco, Dylan Brady and Cashmere Cat, producers; benny blanco and Cashmere Cat, mixers

"Abracadabra"
Lady Gaga
Cirkut, Lady Gaga and Andrew Watt, producers; Serban Ghenea, mixer

"Midnight Sun"
Zara Larsson
Margo XS and MNEK, producers; Tom Norris, mixer

"Just Keep Watching" (From *F1: The Movie*)
Tate McRae
Tyler Spry and Ryan Tedder, producers; Manny Marroquin, mixer

"Illegal"
PinkPantheress
Aksel Arvid and PinkPantheress, producers; Nickie Jon Pabon

BEST DANCE/ELECTRONIC ALBUM

EUSEXUA
FKA twigs

Ten Days
Fred again..

Fancy That
PinkPantheress

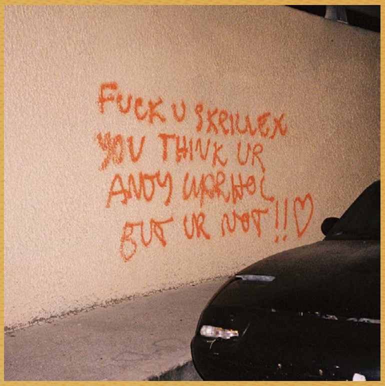
Inhale / Exhale
Rüfüs Du Sol

Fuck U Skrillex You Think Ur Andy Warhol But Ur Not!! <3
Skrillex

Best Dance/ Electronic Album

FKA twigs, *EUSEXUA*; Fred again.., *Ten Days*; PinkPantheress, *Fancy That*; Rüfüs Du Sol, *Inhale / Exhale*; Skrillex, *Fuck U Skrillex You Think Ur Andy Warhol But Ur Not!! <3.*

inhale / exhale
RÜFÜS DU SOL



BEST REMIXED RECORDING

"Abracadabra" (Gesaffelstein Remix)
Lady Gaga, Gesaffelstein
Gesaffelstein, remixer

"Don't Forget About Us"
Mariah Carey & Kaytranada
Kaytranada, remixer

"A Dreams a Dream" — Ron Trent Remix
Soul II Soul
Ron Trent, remixer

"Galvanize"
The Chemical Brothers & Chris Lake
Chris Lake, remixer

"Golden" — David Guetta REM/X
HUNTR/X: EJAE, Audrey Nuna, REI AMI
David Guetta, remixer

BEST ROCK PERFORMANCE

"U Should Not Be Doing That"
Amyl and The Sniffers

"The Emptiness Machine"
Linkin Park

"Never Enough"
Turnstile

"Mirtazapine"
Hayley Williams

"Changes (Live From Villa Park) Back to the Beginning"
Yungblud featuring Nuno Bettencourt, Frank Bello, Adam Wakeman, II

KOBALT CONGRATULATES OUR INCREDIBLE GRAMMY® NOMINEES

Ali Roots
Best R&B Song

Andrew Watt
Album Of The Year
Best Dance Pop Recording
Best Song Written For Visual Media
Record Of The Year
Song Of The Year

Audrey Nuna (88rising)
Best Pop Duo/Group Performance
Best Song Written For Visual Media
Song Of The Year

Bizzy Crook
Album Of The Year
Best R&B Song

Bon Iver
Best Alternative Music Album
Best Alternative Music Performance

Chick Corea
Best Jazz Performance

Darren Criss
Best Musical Theater Album

David Yazbek
Best Musical Theater Album

II (Sleep Token)
Best Metal Performance
Best Rock Song

Dijon
Album Of The Year
Producer Of The Year, Non-Classical

FKA Twigs
Best Dance/Electronic Album

GloRilla (CMG)
Best Rap Album
Best Rap Song

Jake Torrey
Best Country Song

Jon Batiste
Best American Roots Performance
Best American Roots Song
Best Americana Album

Josh Gudwin
Album Of The Year

JULiA LEWiS
Record Of The Year
Song Of The Year

Karol G
Best Latin Pop Album

Kenyon Dixon
Best Progressive R&B Album
Best Melodic Rap Performance

Lecrae (Reach Records)
Best Contemporary Christian Music Album
Best Contemporary Christian Music Performance/Song

Lalah Hathaway
Best Traditional R&B Performance

Ledisi
Best R&B Album
Best Traditional R&B Performance

Lil Rod (Veracity)
Best R&B Song

Mario Mims
Best Rap Song

Michael Pollack
Best Country Song

Omah Lay
Best African Music Performance

Rogét Chahayed
Best Pop Duo/Group Performance
Record Of The Year
Song Of The Year

RÜFÜS DU SOL
Best Dance/Electronic Album

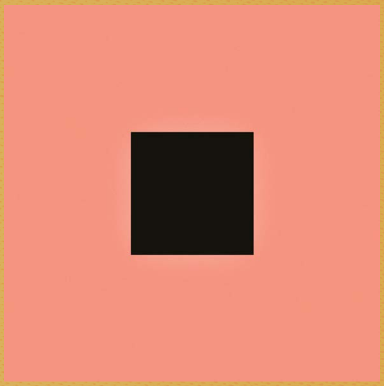
Skrillex
Best Dance/Electronic Recording
Best Dance/Electronic Album

Trent Reznor
Best Rock Song
Best Song Written For Visual Media

Ruben Blades
Best Tropical Latin Album

Tye Tribbett
Best Gospel Album

Kobalt



BEST METAL PERFORMANCE

“Night Terror”
Dream Theater

“Lachryma”
Ghost

“Emergence”
Sleep Token

“Soft Spine”
Spiritbox

“BIRDS”
Turnstile

BEST ROCK SONG

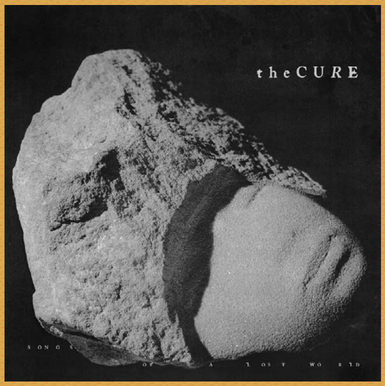
“As Alive as You Need Me To Be”
Nine Inch Nails
Trent Reznor & Atticus Ross, songwriters

“Caramel”
Sleep Token
Vessel and II, songwriters

“Glum”
Hayley Williams
Daniel James and Hayley Williams, songwriters

“Never Enough”
Turnstile
Daniel Fang, Franz Lyons, Pat McCrory, Meg Mills and Brendan Yates, songwriters

“Zombie”
Yungblud
Dominic Harrison and Matt Schwartz, songwriters



BEST ROCK ALBUM

private music
Deftones

I quit
HAIM

From Zero
Linkin Park

Never Enough
Turnstile

Idols
Yungblud

BEST ALTERNATIVE MUSIC PERFORMANCE

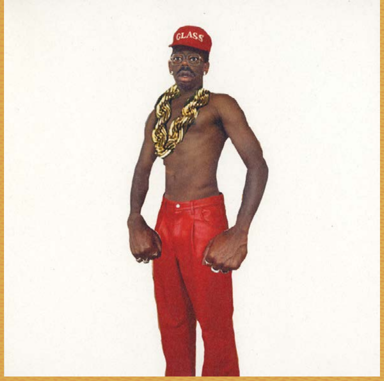
“Everything Is Peaceful Love”
Bon Iver

“Alone”
The Cure

“Seein’ Stars”
Turnstile

“mangetout”
Wet Leg

“Parachute”
Hayley Williams



BEST ALTERNATIVE MUSIC ALBUM

Sable, fable
Bon Iver

Songs of a Lost World
The Cure

Don’t Tap the Glass
Tyler, The Creator

moisturizer
Wet Leg

Ego Death at a Bachelorette Party
Hayley Williams

BEST R&B PERFORMANCE

“YUKON”
Justin Bieber

“It Depends”
Chris Brown featuring Bryson Tiller

“Folded”
Kehlani

“MUTT” (Live From NPR’s *Tiny Desk*)
Leon Thomas

“Heart of a Woman”
Summer Walker

Best Alternative Music Album

Bon Iver, *Sable, fable*; The Cure, *Songs of a Lost World*; Tyler, The Creator, *Don’t Tap the Glass*; Wet Leg, *moisturizer*; Hayley Williams, *Ego Death at a Bachelorette Party*.

BEST TRADITIONAL R&B PERFORMANCE

“Here We Are”
Durand Bernarr

“UPTOWN”
Lalah Hathaway

“Love You Too”
Ledisi

“Crybaby”
SZA

“Vibes Don’t Lie”
Leon Thomas

FOR YOUR GRAMMY® CONSIDERATION
BEST GLOBAL MUSIC PERFORMANCE
"JERUSALEMA"

ARRANGED FOR SYMPHONY BY DERRICK HODGE
PERFORMED FOR THE GRAND RE-OPENING OF THE NOTRE DAME DE PARIS CATHEDRAL
BY POLAR MUSIC PRIZE & 5X GRAMMY WINNER

ANGELIQUE KIDJO

"KIDJO IS TRULY A LEGEND, AND HER TAKE ON THIS TRACK BRINGS BEAUTY AND EMOTION TO A SONG THAT POSITIVELY OVERFLOWS WITH IT." — **BILLBOARD**

JerusalemA
ANGÉLIQUE KIDJO

"HER PERFORMANCE WAS PASSIONATE, UPLIFTING, AND UNFORGETTABLE — A PERFECT TRIBUTE TO THE ENDURING SPIRIT OF NOTRE DAME." — **BELLA NAIJA**

BEST R&B SONG

"Folded"
Kehlani
Darius Dixson, Andre Harris, Donovan Knight, Don Mills, Kehlani Parrish, Khris Riddick-Tynes and Dawit Kamal Wilson, songwriters

"Heart of a Woman"
Summer Walker
David Bishop and Summer Walker, songwriters

"It Depends"
Chris Brown featuring Bryson Tiller
Nico Baran, Chris Brown, Ant Clemons, Ephrem Lopez Jr., Ryan Press, Bryson Tiller, Elliott Trent and Dewain Whitmore Jr., songwriters

"Overqualified"
Durand Bernarr
James John Abrahart Jr., Durand Bernarr, John Derisme, Egberto "Budda" Foster, Amaire Johnson, Frank Moka, Cary Singer and Chase Worrell, songwriters

"YES IT IS"
Leon Thomas
Jariuce Banks, Lazaro Andres Camejo, Mike Hector, Peter Lee Johnson, Rodney Jones Jr., Ali Prawl and Leon Thomas, songwriters

BEST PROGRESSIVE R&B ALBUM

BLOOM
Durand Bernarr

Adjust Brightness
Bilal

Love on Digital
Destin Conrad

Access All Areas
FLO

Come as You Are
Terrace Martin & Kenyon Dixon

BEST R&B ALBUM

BELOVED
GIVĒON

Why Not More?
Coco Jones

The Crown
Ledisi

Escape Room
Teyana Taylor

MUTT
Leon Thomas

BEST RAP PERFORMANCE

"Outside"
Cardi B

"Chains & Whips"
Clipse, Pusha T & Malice featuring Kendrick Lamar & Pharrell Williams

"Anxiety"
Doechii

"tv off"
Kendrick Lamar featuring Lefty Gunplay

"Darling, I"
Tyler, The Creator featuring Teezo Touchdown

Best Progressive R&B Album

Durand Bernarr, *BLOOM*; Bilal, *Adjust Brightness*; Destin Conrad, *Love on Digital*; FLO, *Access All Areas*; Terrace Martin & Kenyon Dixon, *Come as You Are*.

adjust brightness
bilal

BEST MELODIC RAP PERFORMANCE

"Proud of Me"
Fridayy featuring Meek Mill

"Wholeheartedly"
JID featuring Ty Dolla $ign & 6LACK

"luther"
Kendrick Lamar with SZA

"WeMaj"
Terrace Martin & Kenyon Dixon featuring Rapsody

"Somebody Loves Me"
PartyNextDoor & Drake

BEST RAP SONG

"Anxiety"
Doechii
Jaylah Hickmon, songwriter

"The Birds Don't Sing"
Clipse, Pusha T & Malice featuring John Legend & Voices of Fire
Gene Elliott Thornton Jr., Terrence Thornton, Pharrell Williams and Stevie Wonder, songwriters

"Sticky"
Tyler, The Creator featuring GloRilla, Sexyy Red & Lil Wayne
Aaron Bolton, Dwayne Carter Jr., Dudley Alexander Duverne, Tyler Okonma, Janae Wherry, Gloria Woods and Rex Zamor, songwriters

"TGIF"
GloRilla
Lucas Alegria, Dillon Brophy, Yakki Davis, Jess Jackson, Ronnie Jackson, Mario Mims, Jorge M. Taveras and Gloria Woods, songwriters

"tv off"
Kendrick Lamar featuring Lefty Gunplay
Jack Antonoff, Larry Jayy, Kendrick Lamar, Dijon McFarlane, Sean Momberger, Mark Anthony Spears and Kamasi Washington, songwriters

THE VIRAL
"THAT. WAS. RUDE."
TIKTOK SENSATION

NOMINATED FOR
10 TONY AWARDS®
INCLUDING BEST ORIGINAL SCORE AND BEST MUSICAL

FOR YOUR CONSIDERATION

BEST MUSICAL THEATER ALBUM

Death Becomes Her

ORIGINAL BROADWAY CAST RECORDING

MUSIC & LYRICS BY JULIA MATTISON & NOEL CAREY
PRINCIPAL VOCALISTS: MEGAN HILTY, JENNIFER SIMARD, CHRISTOPHER SIEBER, MICHELLE WILLIAMS, TAUREAN EVERETT, JOSH LAMON ALBUM PRODUCED BY SEAN PATRICK FLAHAVEN, SCOTT M. RIESETT, JULIA MATTISON, NOEL CAREY, MARY-MITCHELL CAMPBELL RECORDED BY IAN KAGEY & ISAIAH ABOLIN MIXED BY IAN KAGEY MASTERED BY OSCAR ZAMBRANO ART DIRECTION BY DEREK BISHOP

CONCORD THEATRICALS
RECORDINGS

CTR.FFM.TO/DEATHBECOMESHER

DEE DEE BRIDGEWATER + BILL CHARLAP
ELEMENTAL

BEST RAP ALBUM

Let God Sort Em Out
Clipse, Pusha T & Malice

Glorious
GloRilla

God Does Like Ugly
JID

GNX
Kendrick Lamar

Chromakopia
Tyler, The Creator

BEST SPOKEN WORD POETRY ALBUM

A Hurricane in Heels: healed people don't act like that (partially recorded live @City Winery & other places)
Queen Sheba

Black Shaman
Marc Marcel

Pages
Omari Hardwick & Anthony Hamilton

Saul Williams Meets Carlos Niño & Friends at Treepeople
Saul Williams, Carlos Niño & Friends

Words for Days Vol. 1
Mad Skillz

WE INSIST 2025!
STEREO
TERRI LYNE CARRINGTON & CHRISTIE DASHIELL
FEATURING WEEDIE BRAIMAH, MILENA CASADO
MORGAN GUERIN, SIMON MOULLIER, MATTHEW STEVENS
CANDID

BEST JAZZ PERFORMANCE

"Noble Rise"
Lakecia Benjamin featuring Immanuel Wilkins & Mark Whitfield

"Windows — Live"
Chick Corea, Christian McBride & Brian Blade

"Peace of Mind/Dreams Come True"
Samara Joy

"Four"
Michael Mayo

"All Stars Lead to You" — Live
Nicole Zuraitis, Dan Pugach, Tom Scott, Idan Morim, Keyon Harrold & Rachel Eckroth

BEST JAZZ VOCAL ALBUM

Elemental
Dee Dee Bridgewater & Bill Charlap

We Insist 2025!
Terri Lyne Carrington & Christie Dashiell featuring Weedie Braimah, Milena Casado, Morgan Guerin, Simon Moullier & Matthew Stevens

Portrait
Samara Joy

Fly
Michael Mayo

Live at Vic's Las Vegas
Nicole Zuraitis, Dan Pugach, Tom Scott, Idan Morim, Keyon Harrold & Rachel Eckroth

Portrait
Samara Joy
Connor Rohrer • Jason Charos
Kendric McCallister • Donavan Austin
David Mason • Felix Moseholm
Evan Sherman

BEST JAZZ INSTRUMENTAL ALBUM

Trilogy 3 (Live)
Chick Corea, Christian McBride & Brian Blade

Southern Nights
Sullivan Fortner featuring Peter Washington & Marcus Gilmore

Belonging
Branford Marsalis Quartet

Spirit Fall
John Patitucci featuring Chris Potter & Brian Blade

Fasten Up
Yellowjackets

BEST LARGE JAZZ ENSEMBLE ALBUM

Orchestrator Emulator
The 8-Bit Big Band

Without Further Ado, Vol 1
Christian McBride Big Band

Lumen
Danilo Pérez & Bohuslän Big Band

Basie Rocks!
Deborah Silver & The Count Basie Orchestra

Lights on a Satellite
Sun Ra Arkestra

Some Days Are Better: The Lost Scores
Kenny Wheeler Legacy featuring The Royal Academy of Music Jazz Orchestra & Frost Jazz Orchestra

MICHAEL MAYO
FLY

Vic's
NICOLE ZURAITIS
& FRIENDS LIVE AT VIC'S LAS VEGAS

Best Jazz Vocal Album

Dee Dee Bridgewater & Bill Charlap, *Elemental*; Terri Lyne Carrington & Christie Dashiell, *We Insist 2025!*; Samara Joy, *Portrait*; Michael Mayo, *Fly*; Nicole Zuraitis, Dan Pugach, Tom Scott, Idan Morim, Keyon Harrold and Rachel Eckroth, *Live at Vic's Last Vegas*.

BEST LATIN JAZZ ALBUM

La Fleur de Cayenne
Paquito D'Rivera & Madrid-New York Connection Band

The Original Influencers: Dizzy, Chano & Chico
Arturo O'Farrill & The Afro Latin Jazz Orchestra featuring Pedrito Martinez, Daymé Arocena, Jon Faddis, Donald Harrison & Melvis Santa

Mundoagua — Celebrating Carla Bley
Arturo O'Farrill & The Afro Latin Jazz Orchestra

Tribute to Benny Moré and Nat King Cole
Gonzalo Rubalcaba, Yainer Horta & Joey Calveiro

Vanguardia Subterránea: Live at The Village Vanguard
Miguel Zenón Quartet

FOR YOUR GRAMMY® CONSIDERATION

BEST MUSICAL THEATER ALBUM

"BUENA VISTA SOCIAL CLUB™ BRINGS THE THRILL OF MAKING MUSIC TO BROADWAY."

THE NEW YORK TIMES

T Critic's Pick

Since its 1997 debut, the GRAMMY Award-winning *Buena Vista Social Club* has shared the richness of Cuban music worldwide. Its legacy continues with a GRAMMY Award nomination for Best Musical Theater Album, bringing this music to a new generation.

Photo by Matthew Murphy

WINNER! 5 TONY AWARDS®

INCLUDING

A FIRST-OF-ITS-KIND SPECIAL TONY AWARD FOR

THE MUSICIANS WHO MAKE UP THE BAND OF *BUENA VISTA SOCIAL CLUB*

BEST ALTERNATIVE JAZZ ALBUM

honey from a winter stone
Ambrose Akinmusire

Keys to the City Volume One
Robert Glasper

Ride Into the Sun
Brad Mehldau

Live-Action
Nate Smith

Blues Blood
Immanuel Wilkins

Jennifer Hudson
THE GIFT of LOVE

WHO BELIEVES
Brandi
IN
Elton
ANGELS?

BEST TRADITIONAL POP VOCAL ALBUM

Wintersongs
Laila Biali

The Gift of Love
Jennifer Hudson

Who Believes in Angels?
Elton John & Brandi Carlile

Harlequin
Lady Gaga

A Matter of Time
Laufey

The Secret of Life: Partners, Volume 2
Barbra Streisand

BEST CONTEMPORARY INSTRUMENTAL ALBUM

Brightside
ARKAI

Ones & Twos
Gerald Clayton

BEATrio
Béla Fleck, Edmar Castañeda, Antonio Sánchez

Just Us
Bob James & Dave Koz

Shayan
Charu Suri

Harlequin
LADY GAGA

BEST MUSICAL THEATER ALBUM

Buena Vista Social Club
Marco Paguia, Dean Sharenow and David Yazbek, producers (Original Broadway Cast)

Death Becomes Her
Taurean Everett, Megan Hilty, Josh Lamon, Christopher Sieber, Jennifer Simard and Michelle Williams, principal vocalists; Noel Carey, Sean Patrick Flahaven, Julia Mattison and Scott M. Riesett, producers; Noel Carey and Julia Mattison, composers/lyricists (Original Broadway Cast)

Gypsy
Danny Burstein, Kevin Csolak, Audra McDonald, Jordan Tyson and Joy Woods, principal vocalists; David Caddick, Andy Einhorn, David Lai and George C. Wolfe, producers (Jule Styne, composer; Stephen Sondheim, lyricist) (2024 Broadway Cast)

Just in Time
Emily Bergl, Jonathan Groff, Erika Henningsen, Gracie Lawrence and Michele Pawk, principal vocalists; Derik Lee, Andrew Resnick and Bill Sherman, producers (Bobby Darin, composer/lyricist) (Original Broadway Cast)

Maybe Happy Ending
Marcus Choi, Darren Criss, Dez Duron and Helen J. Shen, principal vocalists; Deborah Abramson, Will Aronson, Ian Kagey and Hue Park, producers; Hue Park, lyricist; Will Aronson, composer/lyricist (Original Broadway Cast)

Best Traditional Pop Vocal Album

Laila Biali, *Wintersongs*; Jennifer Hudson, *The Gift of Love*; Elton John & Brandi Carlile, *Who Believes in Angels?*; Lady Gaga, *Harlequin*; Laufey, *A Matter of Time*; Barbra Streisand, *The Secret of Life: Partners, Volume 2*.

Laufey
A Matter of Time

BEST COUNTRY SOLO PERFORMANCE

"Nose on the Grindstone"
Tyler Childers

"Good News"
Shaboozey

"Bad as I Used To Be" (From *F1: The Movie*)
Chris Stapleton

"I Never Lie"
Zach Top

"Somewhere Over Laredo"
Lainey Wilson

BEST COUNTRY DUO/ GROUP PERFORMANCE

"A Song To Sing"
Miranda Lambert and Chris Stapleton

"Trailblazer"
Reba McEntire, Miranda Lambert, Lainey Wilson

"Love Me Like You Used To Do"
Margo Price & Tyler Childers

"Amen"
Shaboozey & Jelly Roll

"Honky Tonk Hall of Fame"
George Strait, Chris Stapleton

Barbra
STREISAND
The Secret of Life
PARTNERS VOLUME TWO
with
HOZIER
PAUL McCARTNEY
SAM SMITH
BOB DYLAN
LAUFEY
MARIAH CAREY & ARIANA GRANDE
TIM McGRAW
JAMES TAYLOR
STING
JOSH GROBAN
SEAL

CLIPSE

5X GRAMMY®
NOMINEES

ALBUM OF THE YEAR • BEST RAP ALBUM
‘LET GOD SORT EM OUT’
PRODUCED BY PHARRELL WILLIAMS

BEST RAP SONG
“THE BIRDS DON’T SING”
FEATURING JOHN LEGEND AND VOICES OF FIRE

BEST RAP PERFORMANCE
“CHAINS & WHIPS”
FEATURING KENDRICK LAMAR
AND PHARRELL WILLIAMS

BEST MUSIC VIDEO
“SO BE IT”
DIRECTED BY HANNAN HUSSAIN
PRODUCED BY THERESA KUSUMADJAJA

RollingStone
"Bar for bar, show for show, 2025 was Clipse’s year."
VOICES OF THE YEAR 2025 LIST

GQ
“One of the most authoritative comebacks the genre has ever seen.”
MEN OF THE YEAR 2025 HONOREES

THE RINGER
“The Best Rap Album of 2025...mind-blowing.”

ROCNATION
DISTRIBUTION
CLIPSE

Grammys 2026 Nominees

BEST COUNTRY SONG

"Bitin' List"
Tyler Childers
Tyler Childers, songwriter

"Good News"
Shaboozey
Collins Obinna Chibueze, Sean Cook, Michael Ross Pollack, Sam Elliot Roman, Nevin Sastry and Jacob Torrey, songwriters

"I Never Lie"
Zach Top
Carson Chamberlain, Tim Nichols and Zach Top, songwriters

"Somewhere Over Laredo"
Lainey Wilson
Andy Albert, Trannie Anderson, Dallas Wilson and Lainey Wilson, songwriters

"A Song To Sing"
Miranda Lambert and Chris Stapleton
Jenee Fleenor, Jesse Frasure, Miranda Lambert and Chris Stapleton, songwriters

BEST TRADITIONAL COUNTRY ALBUM

Dollar a Day
Charley Crockett

American Romance
Lukas Nelson

Oh What a Beautiful World
Willie Nelson

Hard Headed Woman
Margo Price

Ain't in It for My Health
Zach Top

BEST CONTEMPORARY COUNTRY ALBUM

Patterns
Kelsea Ballerini

Snipe Hunter
Tyler Childers

Evangeline Vs. The Machine
Eric Church

Beautifully Broken
Jelly Roll

Postcards From Texas
Miranda Lambert

BEST AMERICAN ROOTS PERFORMANCE

"Lonely Avenue"
Jon Batiste featuring Randy Newman

"Ancient Light"
I'm With Her

"Crimson and Clay"
Jason Isbell

"Richmond on the James"
Alison Krauss & Union Station

"Beautiful Strangers"
Mavis Staples

MIRANDA LAMBERT
Postcards from Texas

BEST AMERICANA PERFORMANCE

"Boom"
Sierra Hull

"Poison in My Well"
Maggie Rose & Grace Potter

"Godspeed"
Mavis Staples

"That's Gonna Leave a Mark"
Molly Tuttle

"Horses"
Jesse Welles

BEST AMERICAN ROOTS SONG

"Ancient Light"
I'm With Her
Sarah Jarosz, Aoife O'Donovan and Sara Watkins, songwriters

"Big Money"
Jon Batiste
Jon Batiste, Mike Elizondo and Steve McEwan, songwriters

"Foxes in the Snow"
Jason Isbell
Jason Isbell, songwriter

"Middle"
Jesse Welles
Jesse Welles, songwriter

"Spitfire"
Sierra Hull
Sierra Hull, songwriter

BEST AMERICANA ALBUM

Big Money
Jon Batiste

Bloom
Larkin Poe

Last Leaf on the Tree
Willie Nelson

So Long Little Miss Sunshine
Molly Tuttle

Middle
Jesse Welles

Kelsea Ballerini
PATTERNS

EVANGELINE VS. THE MACHINE

Best Contemporary Country Album
Kelsea Ballerini, *Patterns*;
Tyler Childers, *Snipe Hunter*;
Eric Church, *Evangeline Vs. The Machine*;
Jelly Roll, *Beautifully Broken*;
Miranda Lambert, *Postcards From Texas*.

Ghost

FLIPPED METAL UPSIDE DOWN

LACHRYMA

BEST METAL
PERFORMANCE

"A BREATH OF FRESH
AIR FOR METAL"

- JAMES HETFIELD

"CONQUERED METAL
AND THE CHARTS"

- LOS ANGELES TIMES

Loma Vista
A RECORDING COMPANY

Grammys 2026 Nominees

RHIANNON GIDDENS
& JUSTIN ROBINSON
WHAT DID THE BLACKBIRD SAY TO THE CROW
FIDDLE AND BANJO MUSIC OF NORTH CAROLINA

BEST BLUEGRASS ALBUM

Carter & Cleveland
Michael Cleveland & Jason Carter

A Tip Toe High Wire
Sierra Hull

Arcadia
Alison Krauss & Union Station

Outrun
The Steeldrivers

Highway Prayers
Billy Strings

BEST TRADITIONAL BLUES ALBUM

Ain't Done With the Blues
Buddy Guy

Room on the Porch
Taj Mahal & Keb' Mo'

One Hour Mama: The Blues of Victoria Spivey
Maria Muldaur

Look Out Highway
Charlie Musselwhite

Young Fashioned Ways
Kenny Wayne Shepherd & Bobby Rush

PATTY GRIFFIN
Crown of Roses

BEST CONTEMPORARY BLUES ALBUM

Breakthrough
Joe Bonamassa

Paper Doll
Samantha Fish

A Tribute to LJK
Eric Gales

Preacher Kids
Robert Randolph

Family
Southern Avenue

BEST FOLK ALBUM

What Did the Blackbird Say to the Crow
Rhiannon Giddens & Justin Robinson

Crown of Roses
Patty Griffin

Wild and Clear and Blue
I'm With Her

Foxes in the Snow
Jason Isbell

Under the Powerlines (April 24 — September 24)
Jesse Welles

I'M WITH HER
WILD AND CLEAR AND BLUE

BEST REGIONAL ROOTS MUSIC ALBUM

Live at Vaughan's
Corey Henry & The Treme Funktet

For Fat Man
Preservation Brass

Church of New Orleans
Kyle Roussel

Second Line Sunday
Trombone Shorty and New Breed Brass Band

A Tribute to the King of Zydeco
Various artists

BEST GOSPEL PERFORMANCE/SONG

"Do It Again"
Kirk Franklin; Kirk Franklin, songwriter

"Church"
John Legend, Tasha Cobbs Leonard; Anthony S. Brown, Brunes Charles, Annatoria Chitapa, Kenneth Leonard Jr., Tasha Cobbs Leonard and Jonas Myrin, songwriters

"Still (Live)"
Jonathan McReynolds and Jamal Roberts; Britney Delagraentiss, Jonathan McReynolds, David Lamar Outing II, Orlando Joel Palmer and Terrell Demetrius Wilson, songwriters

"Amen"
Pastor Mike Jr.; Adia Andrews, Michael McClure Jr., David Lamar Outing II and Terrell Anthony Pettus, songwriters

"Come Jesus Come"
CeCe Winans featuring Shirley Caesar

Jason Isbell
FOXES IN THE SNOW
1. Bury Me
2. Ride to Robert's
3. Eileen
4. Gravelweed
5. Don't Be Tough
6. Open and Close
7. Foxes in the Snow
8. Crimson and Clay
9. Good While It Lasted
10. True Believer
11. Wind Behind the Rain

JESSE WELLES
UNDER THE POWERLINES
APRIL 24 — SEPTEMBER 24

Best Folk Album

Rhiannon Giddens & Justin Robinson, *What Did the Blackbird Say to the Crow*; Patty Griffin, *Crown of Roses*; I'm With Her, *Wild and Clear and Blue*; Jason Isbell, *Foxes in the Snow*; Jesse Welles, *Under the Powerlines (April 24 — September 24)*.

BEST CONTEMPORARY CHRISTIAN MUSIC PERFORMANCE/SONG

"I Know a Name"
Chris Brown, Elevation Worship, Brandon Lake; Hank Bentley, Steven Furtick, Brandon Lake and Jacob Sooter, songwriters

"Your Way's Better"
Forrest Frank; Forrest Frank and PERA, songwriters

"Hard Fought Hallelujah"
Brandon Lake with Jelly Roll; Chris Brown, Jason Bradley Deford, Steven Furtick, Benjamin William Hastings and Brandon Lake, songwriters

"Headphones"
Killer Mike, Lecrae, T.I.; Bongo ByTheWay, Clifford Harris, William Roderick Miller, Lecrae Moore, Michael Render and Tyshane Thompson, songwriters

"Amazing"
PJ Morton, Darrel Walls; PJ Morton and Darrel Walls, songwriters

FOR YOUR GRAMMY® CONSIDERATION

Laufey

A Matter of Time

BEST TRADITIONAL POP VOCAL ALBUM

“a phenomenon almost without comparison."

THE NEW YORK TIMES

“…her singular spot in modern music makes A Matter of Time so triumphant: her latest full-length sounds unstuck from sonic or storytelling expectations, and thus, Laufey once again surpasses them."

BILLBOARD

“There’s only one singer in the world who has their jazz scat solos sung back at them note-for-note by arenas filled with adoring fans. That would be Laufey, a Gen Z artist who transcends genre and medium."

TIME

AWAL

BEST GOSPEL ALBUM

Sunny Days
Yolanda Adams

Tasha
Tasha Cobbs Leonard

Live Breathe Fight
Tamela Mann

Only on the Road (Live)
Tye Tribbett

Heart of Mine
Darrel Walls, PJ Morton

BEST CONTEMPORARY CHRISTIAN MUSIC ALBUM

Child of God II
Forrest Frank

Coritos Vol. 1
Israel & New Breed

King of Hearts
Brandon Lake

Reconstruction
Lecrae

Let the Church Sing
Tauren Wells

BEST ROOTS GOSPEL ALBUM

I Will Not Be Moved (Live)
The Brooklyn Tabernacle Choir

Then Came the Morning
Gaither Vocal Band

Praise & Worship: More Than a Hollow Hallelujah
The Isaacs

Good Answers
Karen Peck & New River

Back to My Roots
Candi Staton

BEST LATIN POP ALBUM

Cosa Nuestra
Rauw Alejandro

Bogotá (Deluxe)
Andrés Cepeda

Tropicoqueta
Karol G

Cancionera
Natalia Lafourcade

¿Y Ahora Qué?
Alejandro Sanz

BEST MÚSICA URBANA ALBUM

DeBÍ TiRAR MáS FOToS
Bad Bunny

Mixteip
J Balvin

Ferxxo Vol X: Sagrado
Feid

NAIKI
Nicki Nicole

Eub Deluxe
Trueno

Sinfónico (En Vivo)
Yandel

BEST LATIN ROCK OR ALTERNATIVE ALBUM

Genes Rebeldes
Aterciopelados

Astropical
Bomba Estéreo, Rawayana, Astropical

PAPOTA
CA7RIEL & Paco Amoroso

Algorhythm
Los Wizzards

Novela
Fito Paez

BEST MÚSICA MEXICANA ALBUM (INCLUDING TEJANO)

MALA MÍA
Fuerza Regida, Grupo Frontera

Y lo Que Viene
Grupo Frontera

Sin Rodeos
Paola Jara

Palabra de To's (Seca)
Carín León

Bobby Pulido & Friends Una Tuya y Una Mía — por la Puerta Grande (En Vivo)
Bobby Pulido

Best Latin Pop Album

Rauw Alejandro, *Cosa Nuestra*; Andrés Cepeda, *Bogotá (Deluxe)*; Karol G, *Tropicoqueta*; Natalia Lafourcade, *Cancionera*; Alejandro Sanz, *¿Y Ahora Qué?*

Cosa Nuestra

ALE
JAN
DRO
SANZ
¿Y AHORA QUÉ?

Tropicoqueta

DELUXE EDITION
BOGOTÁ
ANDRÉS CEPEDA

For Your GRAMMY® Consideration

BEST MUSICAL THEATER ALBUM

2024 Broadway Cast Album

octoverse
MEDIA

TREASURE SELF LOVE
LILA IKÉ

BEST TROPICAL LATIN ALBUM

Fotografías
Rubén Blades, Roberto Delgado & Orquesta

Raíces
Gloria Estefan

Clásicos 1.0
Grupo Niche

Bingo
Alain Pérez

Debut y Segunda Tanda, Vol. 2
Gilberto Santa Rosa

BEST GLOBAL MUSIC PERFORMANCE

"EoO"
Bad Bunny

"Cantando en el Camino"
Ciro Hurtado

"Jerusalema"
Angélique Kidjo

"Inmigrante y Que?"
Yeisy Rojas

"Shrini's Dream (Live)"
Shakti

"Daybreak"
Anoushka Shankar featuring Alam Khan & Sarathy Korwar

VYBZ KARTEL
HEART & SOUL

BEST AFRICAN MUSIC PERFORMANCE

"Love"
Burna Boy

"With You"
Davido featuring Omah Lay

"Hope & Love"
Eddy Kenzo & Mehran Matin

"Gimme Dat"
Ayra Starr featuring Wizkid

"Push 2 Start"
Tyla

BEST GLOBAL MUSIC ALBUM

Sounds of Kumbha
Siddhant Bhatia

No Sign of Weakness
Burna Boy

Eclairer le monde — Light the World
Youssou N'Dour

Mind Explosion (50th Anniversary Tour Live)
Shakti

Chapter III: We Return to Light
Anoushka Shankar featuring Alam Khan & Sarathy Korwar

Caetano e Bethânia Ao Vivo
Caetano Veloso and Maria Bethânia

BEST REGGAE ALBUM

Treasure Self Love
Lila Iké

Heart & Soul
Vybz Kartel

Blxxd & Fyah
Keznamdi

From Within
Mortimer

No Place Like Home
Jesse Royal

BEST NEW AGE, AMBIENT, OR CHANT ALBUM

Kuruvinda
Kirsten Agresta-Copely

According to the Moon
Cheryl B. Engelhardt, GEM, Dallas String Quartet

Into the Forest
Jahnavi Harrison

Nomadica
Carla Patullo featuring The Scorchio Quartet & Tonality

The Colors in My Mind
Chris Redding

From Within
Mortimer

No Place Like Home
JESSE ROYAL

Best Reggae Album
Lila Iké, *Treasure Self Love*; Vybz Kartel, *Heart & Soul*; Keznamdi, *Blxxd & Fyah*; Mortimer, *From Within*; Jesse Royal, *No Place Like Home*.

BEST CHILDREN'S MUSIC ALBUM

Ageless: 100 Years Young
Joanie Leeds & Joya

Buddy's Magic Tree House
Mega Ran

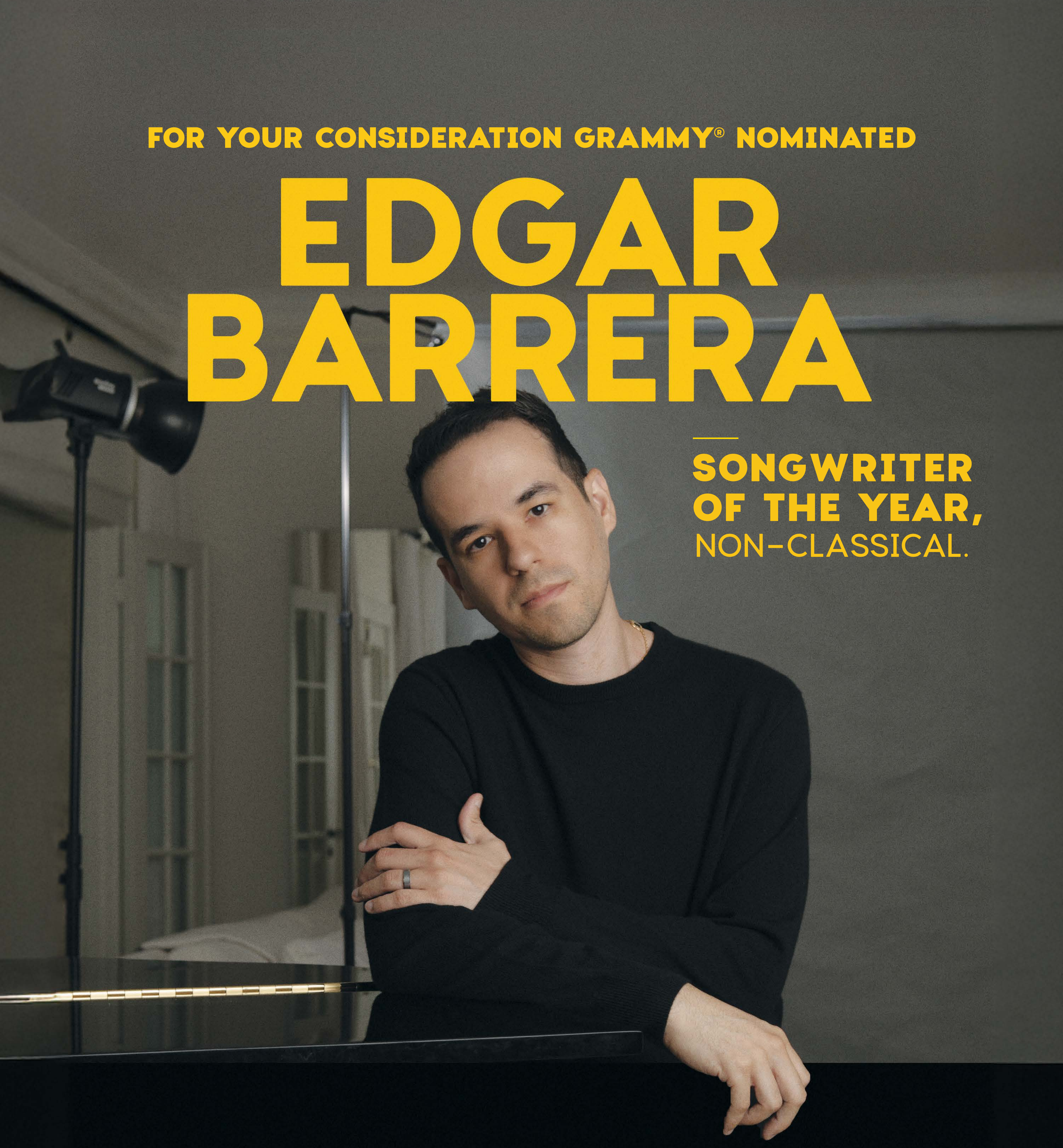
Harmony
FYÜTCH & Aura V

Herstory
Flor Bromley

The Music of Tori and the Muses
Tori Amos

FOR YOUR CONSIDERATION GRAMMY® NOMINATED

EDGAR BARRERA



SONGWRITER OF THE YEAR,
NON-CLASSICAL.

"Latin industry's go-to songwriter and producer…"

RollingStone

"Songwriter and producer Edgar Barrera is at the epicenter of the action in today's Latin music scene…"

npr

"One of the hottest producers of the moment…"

HITS

"For more than a decade, Barrera has been a ubiquitous studio collaborator across the spectrum of Latin pop…"

RollingStone

SONY MUSIC PUBLISHING

BORDERKID RECORDS

BEST COMEDY ALBUM

Drop Dead Years
Bill Burr

PostMortem
Sarah Silverman

Single Lady
Ali Wong

What Had Happened Was...
Jamie Foxx

Your Friend, Nate Bargatze
Nate Bargatze

BEST AUDIO BOOK, NARRATION, AND STORYTELLING RECORDING

Elvis, Rocky & Me: The Carol Connors Story
Kathy Garver

Into the Uncut Grass
Trevor Noah

Lovely One: A Memoir
Ketanji Brown Jackson

Meditations: The Reflections of His Holiness the Dalai Lama
Dalai Lama

You Know It's True: The Real Story of Milli Vanilli
Fab Morvan

BEST COMPILATION SOUNDTRACK FOR VISUAL MEDIA

A Complete Unknown
Timothée Chalamet
Nick Baxter, Steven Gizicki and James Mangold, compilation producers; Steven Gizicki, music supervisor

Wicked
Cynthia Erivo, Ariana Grande (& *Wicked* Movie Cast)
Stephen Oremus, Stephen Schwartz and Greg Wells, compilation producers; Maggie Rodford, music supervisor

F1: The Album
Various artists
Brandon Davis, Joe Khoury and Kevin Weaver, compilation producers; David Taylor and Jake Voulgarides, music supervisor

KPop Demon Hunters
Various artists
Spring Aspers and Dana Sano, compilation producers; Ian Eisendrath, music supervisor

Sinners
Various artists
Ryan Coogler, Ludwig Göransson and Serena Göransson, compilation producers; Niki Sherrod, music supervisor

Best Score Soundtrack for Visual Media (includes Film and Television)

How To Train Your Dragon (John Powell); *Severance: Season 2* (Theodore Shapiro); *Sinners* (Ludwig Göransson); *Wicked* (John Powell and Stephen Schwartz); *The Wild Robot* (Kris Bowers).

BEST SCORE SOUNDTRACK FOR VISUAL MEDIA (INCLUDES FILM AND TELEVISION)

How To Train Your Dragon
John Powell, composer

Severance: Season 2
Theodore Shapiro, composer

Sinners
Ludwig Göransson, composer

Wicked
John Powell and Stephen Schwartz, composers

The Wild Robot
Kris Bowers, composer

BEST SCORE SOUNDTRACK FOR VIDEO GAMES AND OTHER INTERACTIVE MEDIA

Avatar: Frontiers of Pandora — Secrets of the Spires
Pinar Toprak, composer

Helldivers 2
Wilbert Roget II, composer

Indiana Jones and the Great Circle
Gordy Haab, composer

Star Wars Outlaws: Wild Card & A Pirate's Fortune
Cody Matthew Johnson & Wilbert Roget II, composers

Sword of the Sea
Austin Wintory, composer

BEST SONG WRITTEN FOR VISUAL MEDIA

"As Alive as You Need Me To Be" (From *TRON: Ares*)
Nine Inch Nails
Trent Reznor and Atticus Ross, songwriters

"Golden" (From *KPop Demon Hunters*)
HUNTR/X: EJAE, Audrey Nuna, REI AMI
EJAE and Mark Sonnenblick, songwriters

"I Lied to You" (From *Sinners*)
Miles Caton
Ludwig Göransson and Raphael Saadiq, songwriters

"Never Too Late" (From *Elton John: Never Too Late*)
Elton John, Brandi Carlile
Brandi Carlile, Elton John, Bernie Taupin and Andrew Watt, songwriters

"Pale, Pale Moon" (From *Sinners*)
Jayme Lawson
Ludwig Göransson and Brittany Howard, songwriters

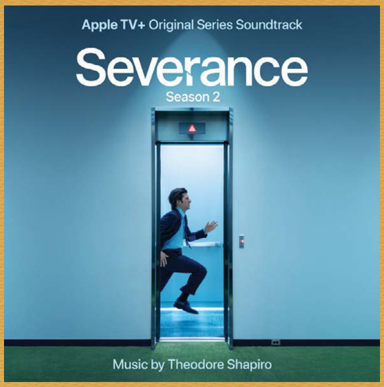
"Sinners" (From *Sinners*)
Rod Wave
Leonard Denisenko, Rodarius Green, Travis Harrington, Tarkan Kozluklu, Kyris Mingo and Darius Poviliunas, songwriters

ORIGINAL MOTION PICTURE SOUNDTRACK
DreamWorks
HOW TO TRAIN YOUR
DRAGON
MUSIC BY
JOHN POWELL

ORIGINAL MOTION PICTURE SOUNDTRACK
MUSIC BY KRIS BOWERS
DreamWorks
THE WILD ROBOT

ORIGINAL MOTION PICTURE SCORE
WICKED
SCORE BY
JOHN POWELL AND STEPHEN SCHWARTZ

A FILM BY RYAN COOGLER
SINNERS
ORIGINAL MOTION PICTURE SCORE
MUSIC BY LUDWIG GÖRANSSON


Apple TV+ Original Series Soundtrack
Severance
Season 2
Music by Theodore Shapiro

JAHNAVI HARRISON

INTO THE FOREST

GRAMMY® NOMINEE
BEST NEW AGE, AMBIENT,
OR CHANT ALBUM

INTO THE FOREST
JAHNAVI HARRISON

"…INARGUABLY ENTRANCING, WITH INSTRUMENTATION THAT CAN ONLY BE DESCRIBED AS DIVINE STORYTELLING AND MINDFUL ARTISTRY"

AP ALTERNATIVE PRESS

Grammys 2026 Nominees

BEST MUSIC VIDEO

"Young Lion"
Sade
Sophie Muller, video director; Sade and Aaron Taylor Dean, video producers

"Manchild"
Sabrina Carpenter
Vania Heymann and Gal Muggia, video directors; Aiden Magarian, Nathan Scherrer and Natan Schottenfels, video producers

"So Be It"
Clipse
Hannan Hussain, video director; Daniel Order, video producer

"Anxiety"
Doechii
James Mackel, video director; Pablo Feldman, Jolene Mendes and Sophia Sabella, video producers

"Love"
OK Go
Aaron Duffy, Miguel Espada and Damian Kulash Jr., video directors; Petra Ahmann, video producer

BEST MUSIC FILM

Devo
Devo
Chris Smith, video director; Danny Gabai, Anita Greenspan, Chris Holmes and Chris Smith, video producers

Live at the Royal Albert Hall
RAYE
Paul Dugdale, video director; Stefan Demetriou and Amy James, video producers

Relentless
Diane Warren
Bess Kargman, video director; Peggy Drexler, Michele Farinola, Bess Kargman and Kat Nguyen, video producers

Music by John Williams
John Williams
Laurent Bouzereau, video director; Sara Bernstein, Laurent Bouzereau, Justin Falvey, Darryl Frank, Brian Grazer, Ron Howard, Meredith Kaulfers, Kathleen Kennedy, Frank Marshall, Steven Spielberg and Justin Wilkes, video producers

Piece by Piece
Pharrell Williams
Morgan Neville, video director; Morgan Neville, Caitrin Rogers, Mimi Valdes and Pharrell Williams, video producers

BEST RECORDING PACKAGE

And the Adjacent Possible
OK Go
Hà Trinh Quoc Bao, Damian Kulash Jr., Claudio Ripol, Wombi Rose and Yuri Suzuki, art directors

Balloonerism
Mac Miller
Bráulio Amado and Alim Smith, art directors

Danse Macabre: De Luxe
Duran Duran
Rory McCartney, art director

Loud Is As
Tsunami
Farbod Kokabi and Emily Sneddon, art directors

Sequoia
Various artists
Tim Breen and Ken Shipley, art directors

The Spins (Picture Disc Vinyl)
Mac Miller
Darby Kaighin-Shields and Miller McCormick, art directors

Tracks II: The Lost Albums
Bruce Springsteen
Meghan Foley and Michelle Holme, art directors

BEST ALBUM COVER

Chromakopia
Tyler, The Creator
Shaun Llewellyn and Luis "Panch" Perez, art directors

The Crux
Djo
William Wesley II, art director

DeBÍ TiRAR MáS FOToS
Bad Bunny
Benito Antonio Martinez Ocasio, art director

Glory
Perfume Genius
Cody Critcheloe and Andrew J.S., art directors

moisturizer
Wet Leg
Lava La Rue, Iris Luz and Rhian Teasdale, art directors

BEST ALBUM NOTES

Adios, Farewell, Goodbye, Good Luck, So Long: On Stage 1964-1974
Buck Owens and His Buckaroos
Scott B. Bomar, album notes writer

After the Last Sky
Anouar Brahem, Anja Lechner, Django Bates, Dave Holland
Adam Shatz, album notes writer

Árabe
Amanda Ekery
Amanda Ekery, album notes writer

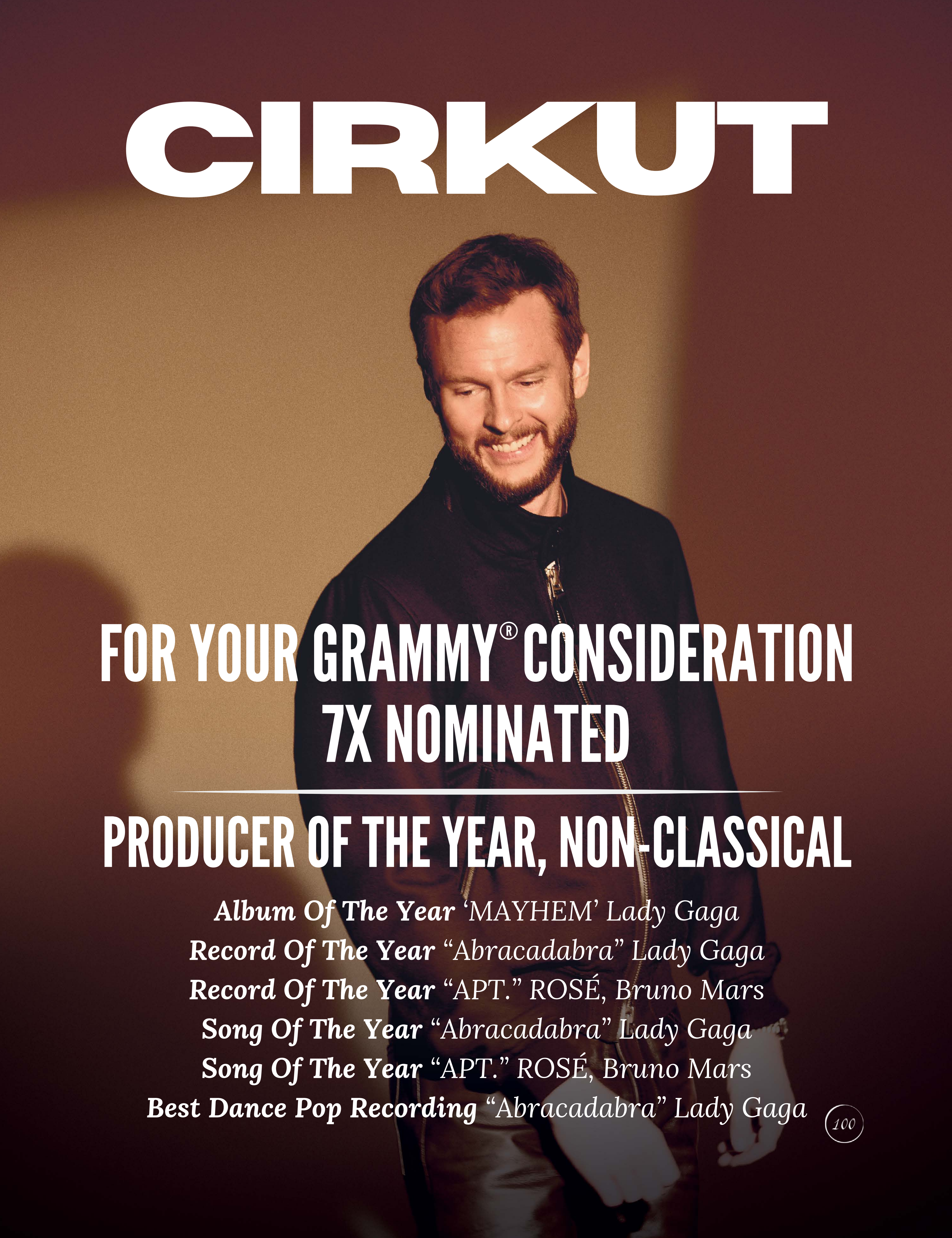
The First Family: Live at Winchester Cathedral 1967
Sly & The Family Stone
Alec Palao, album notes writer

A Ghost Is Born (20th Anniversary Deluxe Edition)
Wilco
Bob Mehr, album notes writer

Miles '55: The Prestige Recordings
Miles Davis
Ashley Kahn, album notes writer

Best Music Video
Sade, "Young Lion"; Sabrina Carpenter, "Manchild"; Clipse, "So Be It"; Doechii, "Anxiety"; OK Go, "Love."

SADE: COURTESY OF RED HOT ORG. CARPENTER: COURTESY OF ISLAND RECORDS. CLIPSE: COURTESY OF CLIPSE. DOECHII: COURTESY OF TOP DAWG ENTERTAINMENT/CAPITOL RECORDS. OK GO: COURTESY OF PARACADUTE.



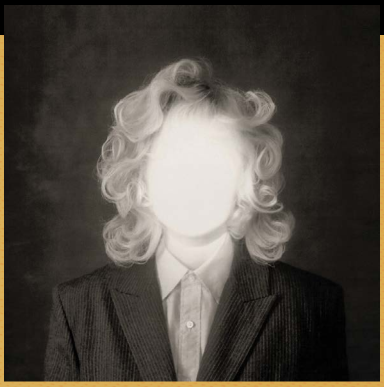
CIRKUT

FOR YOUR GRAMMY® CONSIDERATION
7X NOMINATED

PRODUCER OF THE YEAR, NON-CLASSICAL

Album Of The Year *'MAYHEM' Lady Gaga*
Record Of The Year *"Abracadabra" Lady Gaga*
Record Of The Year *"APT." ROSÉ, Bruno Mars*
Song Of The Year *"Abracadabra" Lady Gaga*
Song Of The Year *"APT." ROSÉ, Bruno Mars*
Best Dance Pop Recording *"Abracadabra" Lady Gaga*

Grammys 2026 Nominees



Best Engineered Album, Non-Classical

All Things Light (Dale Becker, Jesse Brock, Jon Castelli, Matt Chamberlain, Tyler Johnson, Nick Lobel, Simon Maartensson, Lawrence "Boo" Mitchell, Rob Moose, Anders Mouridsen, Ryan Nasci, Ernesto Olivera-Lapier, Ethan Schneiderman, Rahm Silverglade and Owen Stoutt); *Arcadia* (Brad Blackwood, Neal Cappellino and Gary Paczosa); *For Melancholy Brunettes (& sad women)* (Joseph Lorge, Blake Mills, Sebastian Reunert and Patricia Sullivan); *That Wasn't a Dream* (Joseph Lorge, Blake Mills and Patricia Sullivan).

ALISON KRAUSS
ARCADIA
& UNION STATION

For
Melancholy
Brunettes
(& sad women)

PINO PALLADINO AND BLAKE MILLS
THAT WASN'T A DREAM

BEST HISTORICAL ALBUM

Joni Mitchell Archives — Volume 4: The Asylum Years (1976-1980)

Joni Mitchell

Patrick Milligan and Joni Mitchell, compilation producers; Bernie Grundman, mastering engineer

The Making of Five Leaves Left

Nick Drake

Joe Black, Cally Callomon and Johnny Chandler, compilation producers; Simon Heyworth and John Wood, mastering engineers; Richard Whittaker and John Wood, restoration engineers

Roots Rocking Zimbabwe — The Modern Sound of Harare' Townships 1975-1980 (Analog Africa No. 41)

Various artists

Samy Ben Redjeb, compilation producer; Michael Graves, mastering engineer; Michael Graves and Jordan McLeod, restoration engineers

Super Disco Pirata — De Tepito Para El Mundo 1965-1980 (Analog Africa No. 39)

Various artists

Samy Ben Redjeb, compilation producer; Michael Graves, mastering engineer; Jordan McLeod, restoration engineer

You Can't Hip a Square: The Doc Pomus Songwriting Demos

Doc Pomus

Will Bratton, Sharyn Felder and Cheryl Pawelski, compilation producers; Michael Graves, mastering engineer; Michael Graves and Jordan McLeod, restoration engineers

BEST ENGINEERED ALBUM, NON-CLASSICAL

All Things Light

Cam

Jesse Brock, Jon Castelli, Matt Chamberlain, Tyler Johnson, Nick Lobel, Simon Maartensson, Lawrence "Boo" Mitchell, Rob Moose, Anders Mouridsen, Ryan Nasci, Ernesto Olivera-Lapier, Ethan Schneiderman, Rahm Silverglade and Owen Stoutt, engineers; Dale Becker, mastering engineer

Arcadia

Alison Krauss & Union Station

Neal Cappellino and Gary Paczosa, engineers; Brad Blackwood, mastering engineer

For Melancholy Brunettes (& sad women)

Japanese Breakfast

Joseph Lorge, Blake Mills and Sebastian Reunert, engineers; Patricia Sullivan, mastering engineer

That Wasn't a Dream

Pino Palladino, Blake Mills

Joseph Lorge and Blake Mills, engineers; Patricia Sullivan, mastering engineer

BEST ENGINEERED ALBUM, CLASSICAL

Cerrone: Don't Look Down

Sandbox Percussion

Mike Tierney, engineer; Alan Silverman, mastering engineer

Eastman: Symphony No. 2; Tchaikovsky: Symphony No. 2

Franz Welser-Möst & The Cleveland Orchestra

Gintas Norvila, engineer; Jennifer Nulsen, mastering engineer

Shostakovich: Lady Macbeth of the Mtsensk District

Andris Nelsons, Kristine Opolais, Günther Groissböck, Peter Hoare, Brenden Gunnell & Boston Symphony Orchestra

Shawn Murphy and Nick Squire, engineers; Tim Martyn, mastering engineer

Standard Stoppages

Third Coast Percussion

Sean Connors, Robert Dillon, Peter Martin, Bill Maylone, Judith Sherman and David Skidmore, engineers; Joe Lambert, mastering engineer

Yule

Trio Mediæval

Morten Lindberg, engineer; Morten Lindberg, mastering engineer

PRODUCER OF THE YEAR, CLASSICAL

Blanton Alspaugh

- *All Is Miracle — The Choral Music of Kyle Pederson* (Timothy J. Campbell and Transept)
- *Heggie: Intelligence* (Kwame Ryan, Janai Brugger, Jamie Barton, J'Nai Bridges and Houston Grand Opera)
- *Marsalis: Blues Symphony* (Jader Bignamini and Detroit Symphony Orchestra)
- *Massenet: Werther* (Robert Spano, Matthew Polenzani, Isabel Leonard and Houston Grand Opera)
- *The Mirage Calls* (Charles Bruffy and Kansas City Chorale)
- *Sheehan: Ukrainian War Requiem* (Michael Zaugg, Axios Men's Ensemble and Pro Coro Canada)
- *Sun, Moon, Stars, Rain* (Christopher Gabbitas and Phoenix Chorale)

Sergei Kvitko

- *Biedenbender: Enigma; River of Time* (Kevin L. Sedatole and Michigan State University Wind Symphony)
- *Chiaroscuro* (Vedrana Subotic)
- *Dancing in a Still Life* (Tasha Warren)
- *Excursions* (Vuorovesi Trio)
- *Four Hands. Two Hearts. One Hope. Ukrainian and American Music for Piano Duo* (Mykhailo Diordiiev and Anastasiia Larchikova)
- *Here and Now — Trumpet Music by Virginia Composers* (Jason Crafton, Richard Masters, Annie Stevens and Paul Langosch)
- *Lansky: Touch and Go* (Gwendolyn Dease)
- *Orbiting Garden* (William Hobbs)
- *Would That Loving Were Enough* (Haven Trio)

Morten Lindberg

- *Fred Over Jorden (Peace to the World)* (Elisabeth Holte, Kjetil Bjerkestrand and Uranienborg Vokalensemble)
- *Stjernebru* (Anne Karin Sundal-Ask and Det Norske Jentekor)
- *Yule* (Trio Mediæval)

Dmitriy Lipay

- *Heggie: Before It All Goes Dark* (Joseph Mechavich, Megan Marino, Ryan McKinny and Music of Remembrance Ensemble)
- *Odyssey* (Jorge Glem, Gustavo Dudamel and Simón Bolívar Symphony Orchestra of Venezuela)
- *Ortiz: Yanga* (Gustavo Dudamel, Alisa Weilerstein and Los Angeles Philharmonic)

Elaine Martone

- *Berlioz: Symphonie Fantastique* (Franz Welser-Möst & The Cleveland Orchestra)
- *Chopin & Rachmaninoff: Cello Sonatas* (Brian Thornton and Spencer Myer)
- *Dear Mrs. Kennedy* (Ryan Townsend Strand)
- *Eastman: Symphony No. 2; Tchaikovsky: Symphony No. 2* (Franz Welser-Möst & The Cleveland Orchestra)
- *LeFrak: Romántico* (Sharon Isbin, Lopez-Yañez and Orchestra of St. Luke's)
- *Mozart: Piano Concerto No. 27 & Symphony No. 29* (Garrick Ohlsson, Franz Welser-Möst & The Cleveland Orchestra)
- *The Poet & The Prodigy* (Debra Nagy and Mark Edwards)
- *Shapes in Collective Space* (Tallā Rouge)
- *Songs of Orpheus* (Kelley O'Connor)

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Duckwrth
Andrew Law, immersive mix engineer

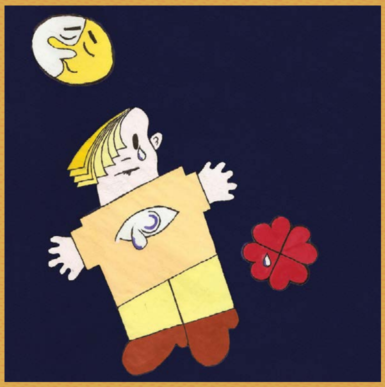
Immersed
Justin Gray
Justin Gray, immersive mix engineer; Michael Romanowski, immersive mastering engineer; Justin Gray, Drew Jurecka and Morten Lindberg, immersive producers

An Immersive Tribute to Astor Piazzolla (Live)
Various artists
Andrés Mayo and Martín Muscatello, immersive mix engineers; Andrés Mayo and Martín Muscatello, immersive producers

Tearjerkers
Tearjerkers
Hans-Martin Buff, immersive mix engineer; Hans-Martin Buff, immersive producer

Yule
Trio Mediæval
Morten Lindberg, immersive mix engineer; Morten Lindberg, immersive mastering engineer; Arve Henriksen and Morten Lindberg, immersive producers

JUSTIN GRAY
IMMERSED



TRIO MEDIÆVAL
YULE

Best Immersive Audio Album

*All American F*ckboy* (Andrew Law); *Immersed* (Justin Gray, Drew Jurecka, Morten Lindberg and Michael Romanowski); *An Immersive Tribute to Astor Piazzolla (Live)* (Andrés Mayo and Martín Muscatello); *Tearjerkers* (Hans-Martin Buff); *Yule* (Arve Henriksen and Morten Lindberg).

BEST INSTRUMENTAL COMPOSITION

First Snow
Nordkraft Big Band, Remy Le Boeuf & Danielle Wertz
Remy Le Boeuf, composer

Live Life This Day: Movement I
Miho Hazama, Danish Radio Big Band & Danish National Symphony Orchestra
Miho Hazama, composer

Lord, That's a Long Way
Sierra Hull
Sierra Hull, composer

Opening
Zain Effendi
Zain Effendi, composer

Train to Emerald City
John Powell & Stephen Schwartz
John Powell and Stephen Schwartz, composers

Why You Here/Before the Sun Went Down
Ludwig Göransson featuring Miles Caton
Ludwig Göransson, composer

BEST ARRANGEMENT, INSTRUMENTAL OR A CAPPELLA

"Be Okay"
Cynthia Erivo
Cynthia Erivo, arranger

"A Child Is Born"
Nordkraft Big Band & Remy Le Boeuf
Remy Le Boeuf, arranger

"Fight On"
The Westerlies
Andy Clausen, Addison Maye-Saxon, Riley Mulherkar and Chloe Rowlands, arrangers

"Super Mario Praise Break"
The 8-Bit Big Band
Bryan Carter, Charlie Rosen and Matthew Whitaker, arrangers

BEST ARRANGEMENT, INSTRUMENTS AND VOCALS

"Big Fish"
Nate Smith featuring säje
Erin Bentlage, Sara Gazarek, Johnaye Kendrick, Nate Smith and Amanda Taylor, arrangers

"How Did She Look?"
Seth MacFarlane
Nelson Riddle, arranger

"Keep an Eye on Summer"
Jacob Collier
Jacob Collier, arranger

"Something in the Water (Acoustic-Ish)"
Lawrence
Clyde Lawrence, Gracie Lawrence and Linus Lawrence, arrangers

"What a Wonderful World"
Cody Fry
Cody Fry, arranger

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BEST ORCHESTRAL PERFORMANCE

"Coleridge-Taylor: Toussaint L'Ouverture; Ballade Op. 4; Suites From '24 Negro Melodies'"

National Philharmonic

Michael Repper, conductor

"Messiaen: Turangalîla-Symphonie"

Boston Symphony Orchestra

Andris Nelsons, conductor

"Ravel: Boléro, M. 81"

Simón Bolívar Symphony Orchestra of Venezuela

Gustavo Dudamel, conductor

"Still & Bonds"

The Philadelphia Orchestra

Yannick Nézet-Séguin, conductor

"Stravinsky: Symphony in Three Movements"

San Francisco Symphony

Esa-Pekka Salonen, conductor

BEST OPERA RECORDING

"Heggie: Intelligence"

Houston Grand Opera; Gene Scheer

Kwamé Ryan, conductor; Jamie Barton, J'Nai Bridges and Janai Brugger; Blanton Alspaugh, producer

"Huang Ruo: An American Soldier"

American Composers Orchestra; David Henry Hwang

Carolyn Kuan, conductor; Hannah Cho, Alex DeSocio, Nina Yoshida Nelsen and Brian Vu; Adam Abeshouse, Silas Brown and Doron Schachter, producers

"Kouyoumdjian: Adoration"

Silvana Quartet; The Choir of Trinity Wall Street

Alan Pierson, conductor; Miriam Khalil, Marc Kudisch, David Adam Moore, Omar Najmi, Naomi Louisa O'Connell and Karim Sulayman; Mary Kouyoumdjian, producer

"O'Halloran: Trade & Mary Motorhead"

Irish National Opera Orchestra; Mark O'Halloran

Elaine Kelly, conductor; John Molloy, Louisa O'Connell and Oisín Ó Dálaigh; Alex Dowling and Emma O'Halloran, producers

"Tesori: Grounded"

The Metropolitan Opera Orchestra; The Metropolitan Opera Chorus; George Brant

Yannick Nézet-Séguin, conductor; Ben Bliss, Emily D'Angelo, Greer Grimsley and Kyle Miller; David Frost, producer

BEST CHORAL PERFORMANCE

"Advena — Liturgies for a Broken World"

Simon Barrad, Emily Yocum Black & Michael Hawes; Conspirare

Craig Hella Johnson, conductor

"Childs: In the Arms of the Beloved"

Billy Childs, Dan Chmlellnskl, Christian Euman, Larry Koonse, Lyris Quartet, Anne Akiko Meyers, Carol Robbins & Luciana Souza; Los Angeles Master Chorale

Grant Gershon, conductor

"Lang: Poor Hymnal"

Steven Bradshaw, Michael Hawes, Lauren Kelly, Rebecca Siler & Elisa Sutherland; The Crossing

Donald Nally, conductor

"Ortiz: Yanga"

Los Angeles Philharmonic & Tambuco Percussion Ensemble; Los Angeles Master Chorale

Gustavo Dudamel, conductor; Grant Gershon, chorus master

"Requiem of Light"

Brian Giebler & Sangeeta Kaur; The Clarion Choir

Steven Fox, conductor; Emily Drennan and Patti Drennan, chorus masters

BEST CHAMBER MUSIC/ SMALL ENSEMBLE PERFORMANCE

"Dennehy: Land of Winter"

Alan Pierson & Alarm Will Sound

"La Mer — French Piano Trios"

Neave Trio

"Lullabies for the Brokenhearted"

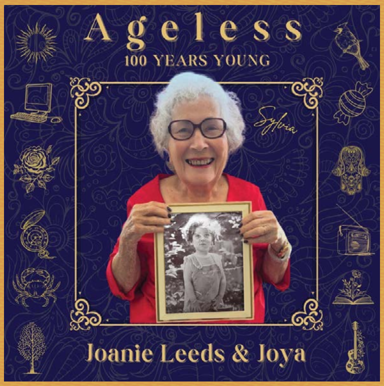
Lili Haydn & Paul Cantelon

"Slavic Sessions"

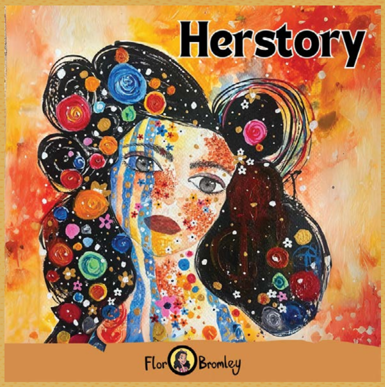
Mak Grgić & Mateusz Kowalski

"Standard Stoppages"

Third Coast Percussion



THE MUSIC OF TORI AND THE MUSES
TORI AMOS



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Joanie Leeds & Joya, *Ageless: 100 Years Young*; Mega Ran, *Buddy's Magic Tree House*; FYÜTCH & Aura V, *Harmony*; Flor Bromley, *Herstory*; Tori Amos, *The Music of Tori and the Muses*.

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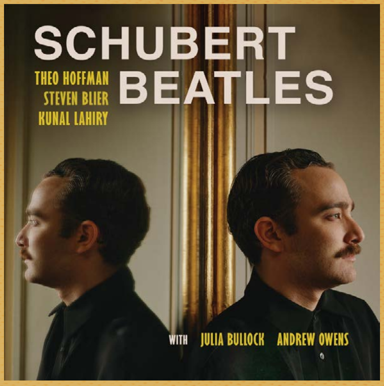
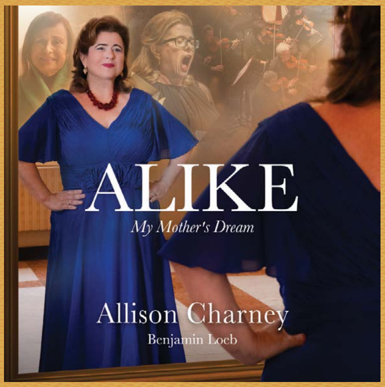
DANNY ZELIBOR
MICHAEL NICOLAS
In This Short Life

GYÖRGY KURTÁG
KAFKA FRAGMENTS
SUSAN NARUCKI
SOPRANO
CURTIS MACOMBER
VIOLIN


SCHUBERT
THEO HOFFMAN
STEVEN BLIER
KUNAL LAHIRY
BEATLES
WITH JULIA BULLOCK ANDREW OWENS

cpo
Georg Philipp Telemann
Ino
Opera Arias for Soprano
Amanda Forsythe
Boston Early Music Festival Orchestra
Paul O'Dette · Stephen Stubbs · Robert Mealy
Boston Early Music Festival

BLACK PIERROT
SIDNEY OUTLAW
WARREN JONES


ALIKE
My Mother's Dream
Allison Charney
Benjamin Loeb

Best Classical Solo Vocal Album

Allison Charney and Benjamin Loeb, *Alike — My Mother's Dream*; Sidney Outlaw and Warren Jones, *Black Pierrot*; Devony Smith, Danny Zelibor and Michael Nicolas, *In This Short Life*; Susan Narucki and Curtis Macomber, *Kurtág: Kafka Fragments*; Theo Hoffman and Steven Blier, *Schubert Beatles*; Amanda Forsythe, Robert Mealy, Paul O'Dette and Stephen Stubbs, *Telemann: Ino — Opera Arias for Soprano*.

BEST CLASSICAL INSTRUMENTAL SOLO

"Coleridge-Taylor: 3 Selections From '24 Negro Melodies'"

National Philharmonic

Curtis Stewart; Michael Repper, conductor

"Hope Orchestrated"

Venezuela Strings Recording Ensemble

Mary Dawood Catlin; Jesús David Medina and Raniero Palm, conductors

"Inheritances"

Adam Tendler

"Price: Piano Concerto in One Movement in D Minor"

Malmö Opera Orchestra

Han Chen; John Jeter, conductor

"Shostakovich: The Cello Concertos"

Boston Symphony Orchestra

Yo-Yo Ma; Andris Nelsons, conductor

"Shostakovich: The Piano Concertos; Solo Works"

Boston Symphony Orchestra

Yuja Wang; Andris Nelsons, conductor

BEST CLASSICAL SOLO VOCAL ALBUM

Alike — My Mother's Dream

National Symphonia Orchestra

Allison Charney, soloist; Benjamin Loeb, conductor

Black Pierrot

Sidney Outlaw, soloist; Warren Jones, pianist

In This Short Life

Devony Smith, soloist; Danny Zelibor, pianist; Michael Nicolas, accompanist

Kurtág: Kafka Fragments

Susan Narucki, soloist; Curtis Macomber, accompanist

Schubert Beatles

Rupert Boyd, Julia Bullock, Alex Levine, Andrew Owens, Rubén Rengel & Sam Weber

Theo Hoffman, soloist; Steven Blier, pianist

Telemann: Ino — Opera Arias for Soprano

Boston Early Music Festival Orchestra

Amanda Forsythe, soloist; Robert Mealy, Paul O'Dette and Stephen Stubbs, conductors

BEST CLASSICAL COMPENDIUM

Cerrone: Don't Look Down

Sandbox Percussion; Jonathan Allen, Victor Caccese, Christopher Cerrone, Ian Rosenbaum, Terry Sweeney and Mike Tierney, producers

The Dunbar/Moore Sessions, Vol. II

Will Liverman; Jonathan Estabrooks, producer

Ortiz: Yanga

Gustavo Dudamel, conductor; Dmitriy Lipay, producer

Seven Seasons

Janai Brugger, Isolde Fair, MB Gordy and Starr Parodi; Nicholas Dodd, conductor; Jeff Fair, Starr Parodi and Kitt Wakeley, producers

Tombeaux

Christina Sandsengen; Shaun Drew and Christina Sandsengen, producers

BEST CONTEMPORARY CLASSICAL COMPOSITION

Cerrone: Don't Look Down

Conor Hanick & Sandbox Percussion

Christopher Cerrone, composer

Dennehy: Land of Winter

Alan Pierson & Alarm Will Sound

Donnacha Dennehy, composer

León: Raíces (Origins)

Edward Gardner & London Philharmonic Orchestra

Tania León, composer

Okpebholo: Songs in Flight

Will Liverman, Paul Sánchez & various artists

Shawn E. Okpebholo, composer

Ortiz: Dzonot

Alisa Weilerstein, Gustavo Dudamel & Los Angeles Philharmonic

Gabriela Ortiz, composer

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Mixed by **Scott Williamson** Mastered by **Alan Silverman**

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Writers | **Wayne Haun, Jimmy Yeary, Kenna Turner West, Don Poythress, Travis Cottrell, David Moffitt, Sue C. Smith, Mia Fields, Mitch Wong, Dave Clark, Hunter Leath, Nathan Woodard, Joel Lindsey, Abigail Benton, Kristen Dutton, Raina Patt, Carlene Prince, Jesse Reeves, Dustin Smith,** and **Karen Peck Gooch**

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OK GO

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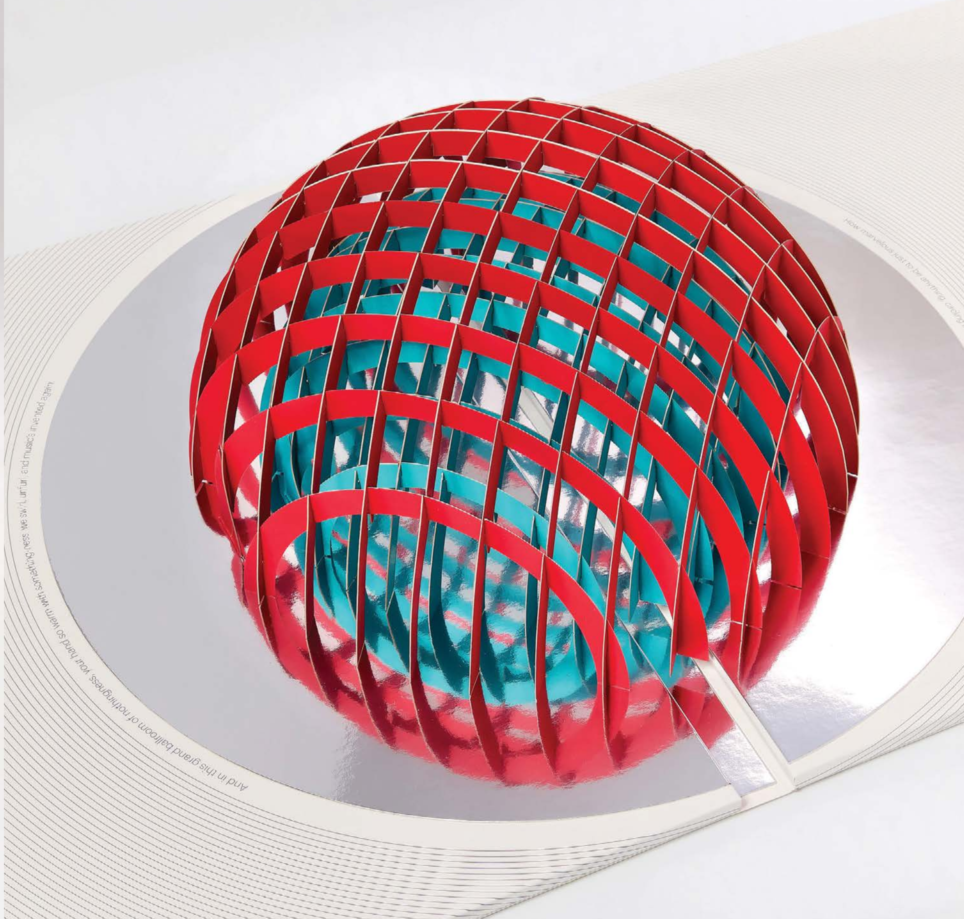
"And the Adjacent Possible"

WATCH "LOVE"

EXPLORE THE PACKAGE

OK Go And the Adjacent Possible



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TOMBEAUX
CHRISTINA SANDSENGEN

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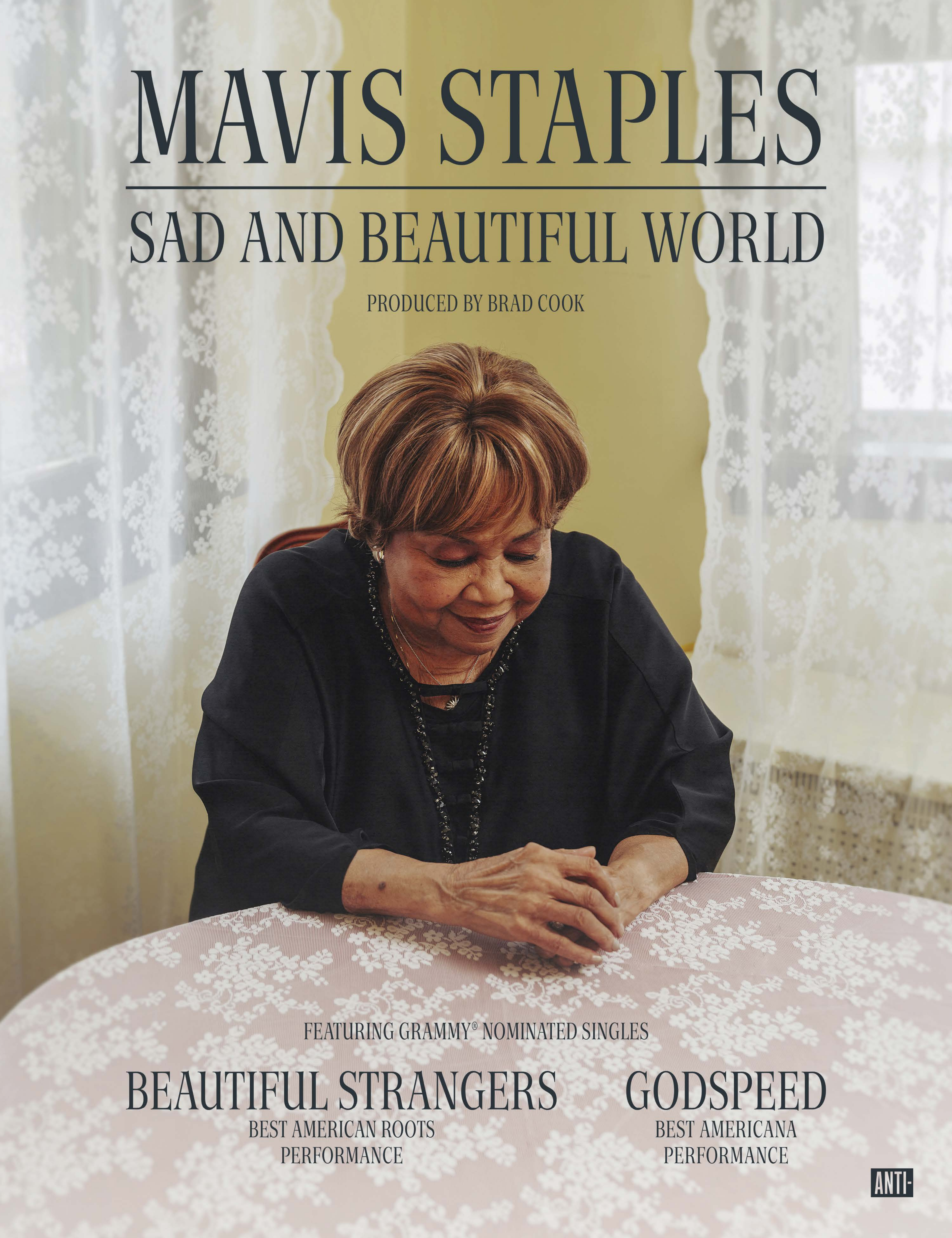

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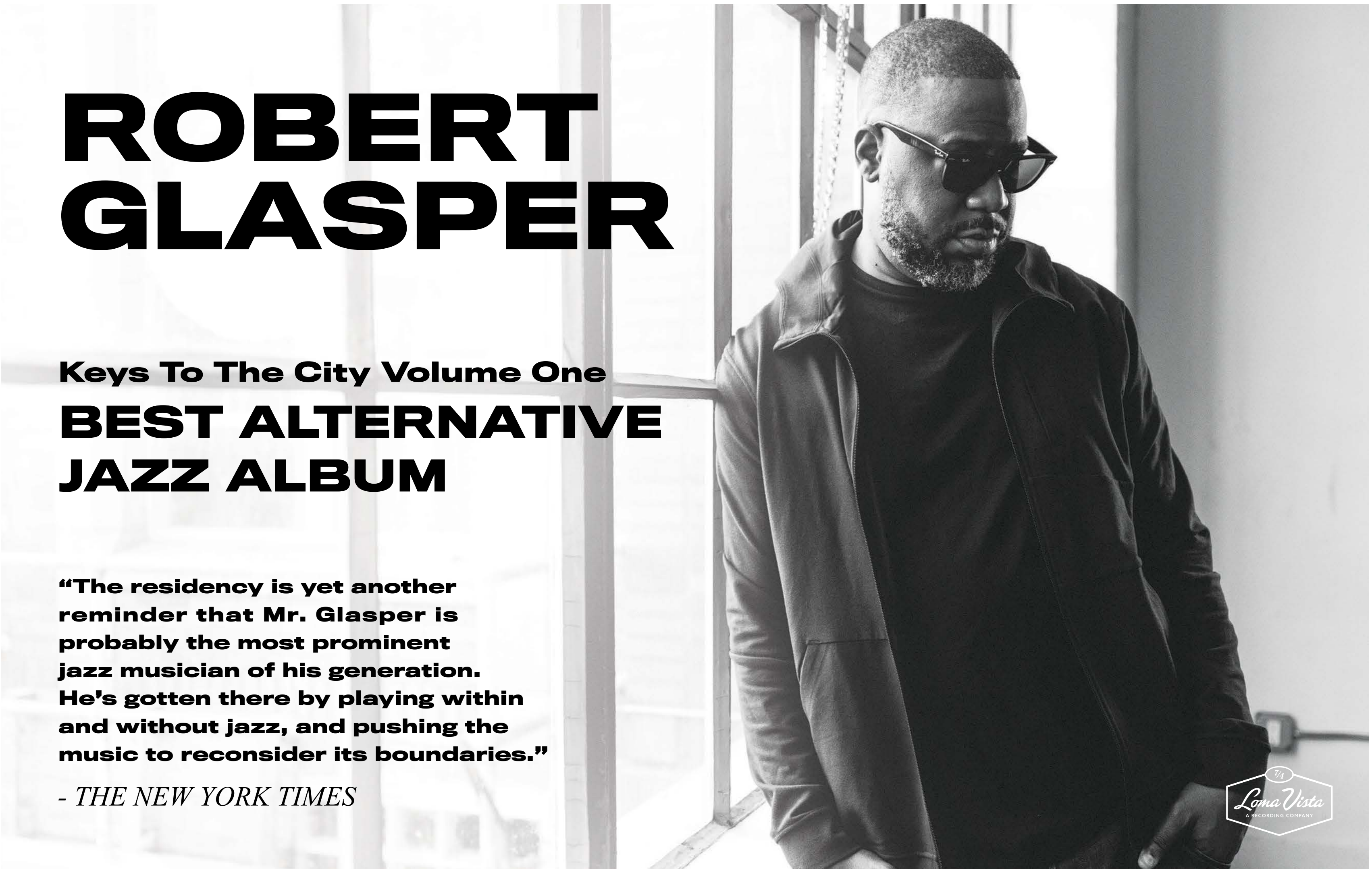

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Jason Isbell
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Best Folk Album

Best American Roots Song
"Foxes In The Snow"

Best American Roots Performance
"Crimson And Clay"

Jason Isbell
FOXES
IN THE
SNOW
1. Bury Me
2. Ride to Robert's
3. Eileen
4. Gravelweed
5. Don't Be Tough
6. Open and Close
7. Foxes in the Snow
8. Crimson and Clay
9. Good While It Lasted
10. True Believer
11. Wind Behind the Rain

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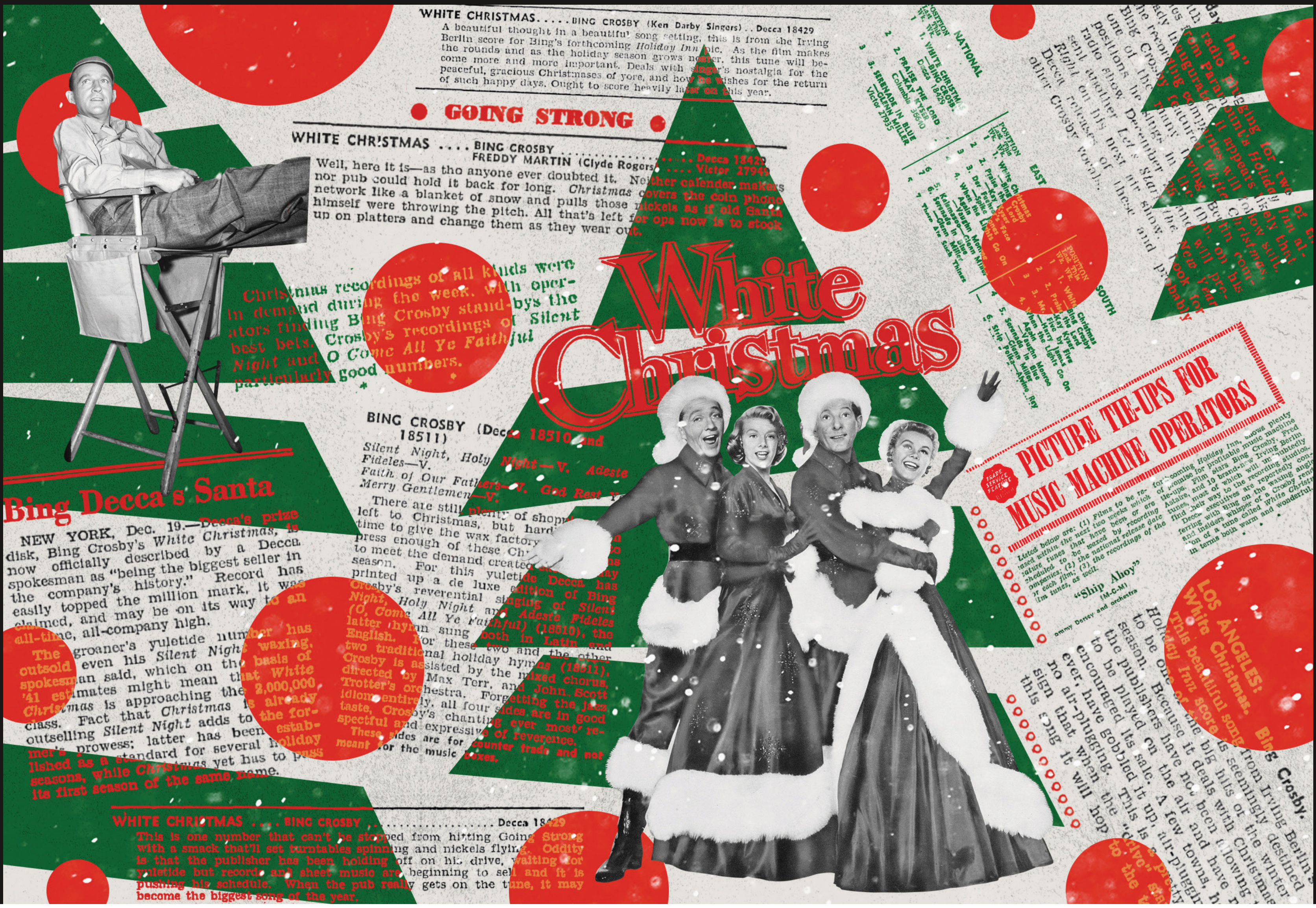
White Christmas
GOING STRONG
Bing Decca's Santa
PICTURE TIE-UPS FOR MUSIC MACHINE OPERATORS
WHITE CHRISTMAS . . . . BING CROSBY

THE BING OF CHRISTMAS

When Christmas comes around, it don't mean a thing if it ain't got that Bing. With an estimated 50 million physical singles sold, Bing Crosby's version of "White Christmas" is the best-selling recording of all time, according to Guinness World Records. (The Billboard Hot 100 wasn't around yet when it came out.) It "deals with [the] singer's nostalgia for the peaceful, gracious Christmases of yore," read a review in the Aug. 8, 1942, issue of *Billboard*. "This tune will become more and more important." Perhaps the magazine had been visited by the Ghost of Christmas Yet To Come.

'FAITHFUL' HIT

When the Jan. 10, 1942, *Billboard* rounded up the "in demand" Christmas recordings of 1941, "Bing Crosby standbys" such as "Silent Night" and "Adeste Fideles (O Come All Ye Faithful)" scored as "the best bets." But a better bet was a song still in the making. The May 2 issue reported that "insiders whisper of a Crosby rendition of a tune called 'White Christmas' in terms both warm and wonderful."

WE'RE 'INN' THE MONEY

When the Irving Berlin song debuted in *Holiday Inn*, starring Crosby, the Aug. 15, 1942, *Billboard* hailed it as "a dilly of a musical" that boasted "two sock hits, 'White Christmas' and 'Be Careful, It's My Heart.' " By Sept. 19, demand was growing, despite industry Grinchitude: "Because it deals with Christmas the publishers have not been allowing it to be played on the air and have not encouraged its sale. A few towns, however, have gobbled it up."

'CHRISTMAS' COMES EARLY

"Neither calendar makers nor pub[lisher] could hold it back," reported the Oct. 13, 1942, *Billboard* of Berlin's song, which covered "the coin phono network like a blanket of snow and pulls those nickels as if old Santa himself were throwing the pitch." The label could barely keep up: "If Decca can meet the demand," according to a story in the Nov. 14 issue, it "will be 1942's top-selling record." By the Dec. 26 issue, it was the "biggest seller in the company's history," sleighing past 1 million.

GREEN CHRISTMAS

The song was a gift that kept on giving. "Decca Records has reported an unprecedented advance sale of more than 500,000" of the *Merry Christmas* album, "Crosby's plattering of Yuletide classics," reported the Oct. 18, 1947, *Billboard*. The 1954 film *White Christmas*, starring Crosby and stuffed with more Berlin classics, stoked the fires of demand. "It makes little or no difference whether Crosby is a current favorite with the teen-aged record customers," according to the Dec. 4, 1954, issue. "When Christmas rolls around, everyone — but everyone — heads to the nearest record shop to buy Bing's versions of these seasonal songs."

THE BING OF ROCK

Not long after "taping a television special in England with David Bowie for airing on CBS-TV," Crosby died at 74 of a heart attack on a golf course in Spain, reported the Oct. 22, 1977, *Billboard*. While Crosby had dozens of hits, he remains "best known" for "White Christmas," a "perennial holiday seller." Days are still merry and bright: Crosby's recording of the song has scored 698.5 million official on-demand U.S. streams through Nov. 20, according to Luminate. The Bing is gone but he's not forgotten. —JOE LYNCH

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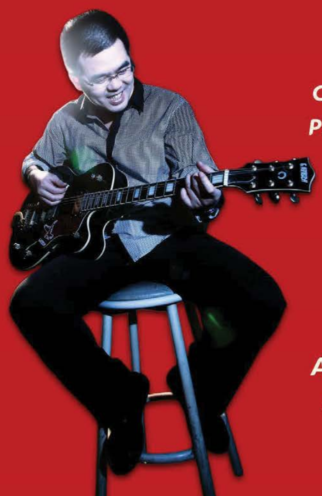

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—*Mojo, Albums of the Year*

Ambrose Akinmusire
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WILCO ≤ a ghost is born

Best Album Notes

A Ghost Is Born (20th Anniversary Deluxe Edition)
— Bob Mehr

"Twenty-plus years after its initial release—and commemorated here with a gargantuan 13-piece box set that exhaustively pieces together its rocky origins—it has never sounded so enduring."
—*Pitchfork, Best New Reissue*

Best Chamber Music/Small Ensemble Performance

Dennehy: Land Of Winter —
Alan Pierson & Alarm Will Sound

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Dennehy: Land Of Winter —
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(Alan Pierson & Alarm Will Sound)

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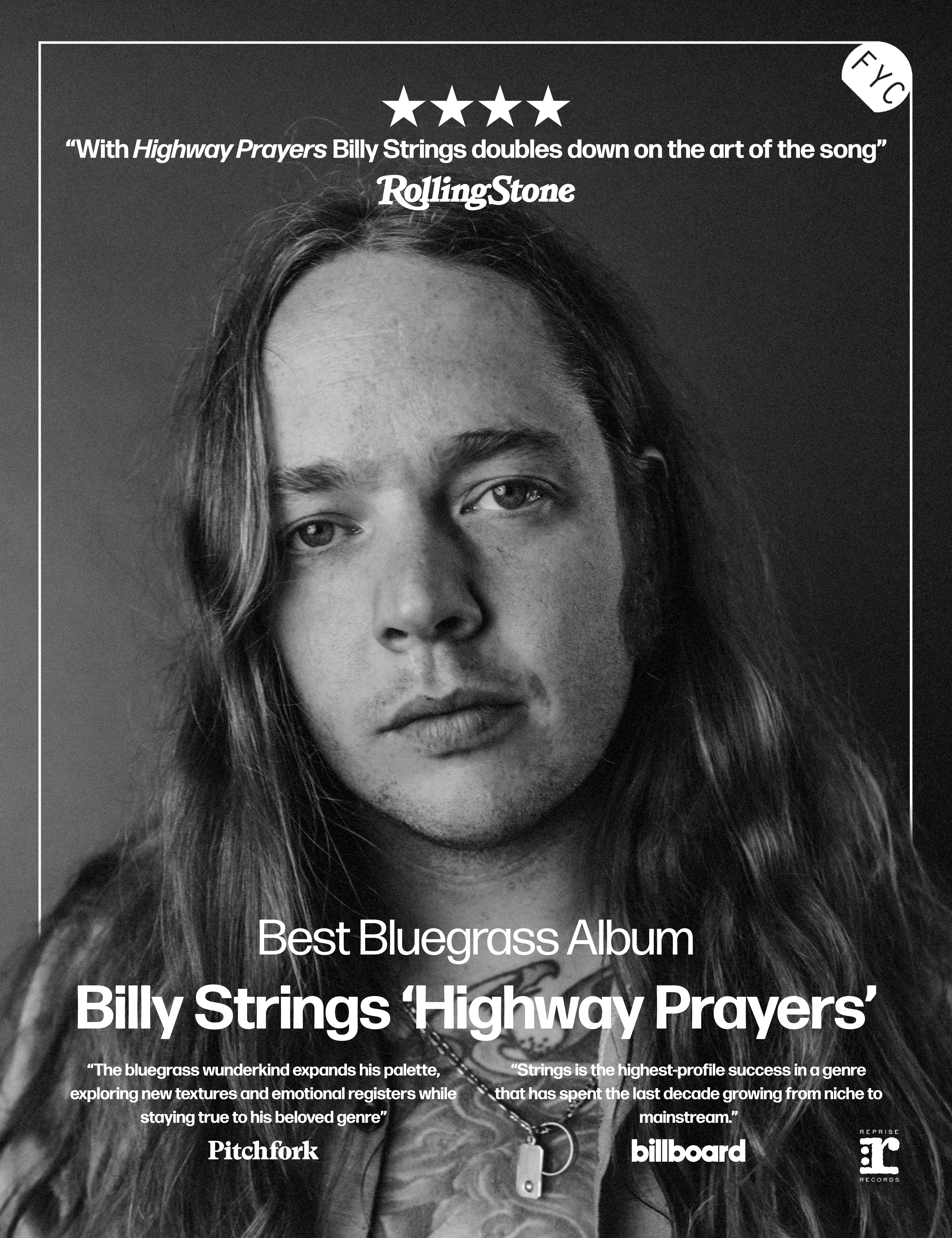

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billboard

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"One of pop's most sonically standout new voices."

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"'I've Tried Everything But Therapy (Part 2)' leans into his strengths: songs that hark back to the storytelling of 1960s and 1970s Southern soul, a voice that conveys heartache and drama with its raspy edge, and production that builds from lean and retro into 21st-century arena-country crescendos."

The New York Times

WARNER RECORDS

A band ahead of their time for 30 years and counting.”

Los Angeles Times

“For more than 30 years Deftones have been the most consistent, excellent rock experience of our lifetime”

Zane Lowe

“The gravitational pull of Deftones gets stronger every year. Their 10th album shows them fully in control of their heavy, menacing, instantly recognizable sound.”

Pitchfork

“Deftones persisted for decades. A new generation is feeling the noise.”

The New York Times

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deftones

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